

Saturday 10 December 2016

# Amateur Photographer

Passionate about photography since 1884



## Pentax K-70

Great value **24-million-pixel** DSLR packs some powerful extras

# Art Wolfe

**Technique, composition  
and gear advice** from a  
landscape & travel legend

## Going for gold

One of Britain's top  
Olympic medallists on his  
**Fujifilm conversion**

## How to shoot Scotland

Award winner's  
**landscape secrets**

## Punk's not dead

Adrian Boot recalls his legendary shots  
of The Clash, Sex Pistols and Blondie



## Family values

Take **unforgettable portraits**  
of your family this Christmas  
with our essential guide

**Tested: Sony FE 50mm f/2.8 macro** – versatile 1:1 macro for £499



# PUT THE DATES IN YOUR DIARY NOW!



## The Societies of Photographers Convention 2017

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Full Convention  
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**FREE\*** Trade Show  
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YOUR FREE  
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*"As an amateur, it is good to be able to see work and facilities at the professional level. It's great for developing my own ideas and aspirations." – Brian Cable*

## What's on

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**YOU CAN  
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[swpp.co.uk/convention](http://swpp.co.uk/convention)

\*Pre-register before 6 January 2017 to avoid £10 entry fee to Trade Show.





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Whether he's shooting wildlife, landscapes or native cultures, Art Wolfe is one of the most celebrated and compassionate photographers to emerge from North America. We're particularly lucky in this issue to have a wide-ranging interview with the great man, where he not only talks about many of his finest images, but also gives insights into the creative decisions behind them. Ideally, everyone would go on an Art Wolfe workshop or hear one of his lectures at

least once in their photographic career, but this interview comes a close second.

Christmas is galloping towards us like one of Santa's reindeer on steroids, so don't miss this issue's in-depth guide to taking better family portraits, courtesy of top family photographer Amy Drucker. It's one of the few times of the year when everyone is together and (hopefully) relaxed, so don't miss the opportunity to take images you'll treasure long after the decorations have been put away.

**Geoff Harris, deputy editor**

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## ONLINE PICTURE OF THE WEEK



IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA © TIAAN FÖLSCHER

## The Bird by Tiaan Fölscher

Samsung Digimax A50, 17.1mm, 1/320sec at f/50, ISO 50

This image by AP reader Tiaan Fölscher was uploaded to our Flickr page. Taken in Strandfontein on the Western Cape in South Africa, it shows how much a coastal region has to offer with the landscapes and wildlife. 'This was taken in 2008 with a point-and-shoot Samsung,' says Tiaan. 'I was walking on the

beach at sunset when I spotted the silhouette of the bird against the sun. Thinking the bird would fly away immediately, I made my way slowly towards it as my feet were the only zoom at my disposal. The bird sat still for a surprisingly long time and let me grab a few shots before it flew away.'



**Win!** Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper\*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit [www.permajet.com](http://www.permajet.com) to learn more.

\*PLEASE ALLOW UP TO 28 DAYS FOR DELIVERY

## Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

**Email** Email a selection of low-res images (up to 5MB of attachments in total) to [appicturedesk@timeinc.com](mailto:appicturedesk@timeinc.com).

**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 21.

**Via our online communities** Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 21.



## NEWS ROUND-UP

The week in brief, edited by Liam Clifford

### Luminar now available for Mac

Luminar, an all-in-one photo-editing software that creator Macphun hopes will stand in as an alternative to Adobe Photoshop and Lightroom, is now available for Mac users, priced £159. According to Macphun, Luminar promises more than 300 tools coupled with a more personalised approach to photo editing. A Windows version of the program is currently in development. Visit [macphun.com/luminar](http://macphun.com/luminar).



### Student success

Calumet's Student Photographer of the Year award for 2016 has been awarded to 20-year-old Leeds student Henry Nathan for his 'stunning and timely' shot (left) of a man and his dog framed

in light in an underground cave in Oregon, USA. The judges were impressed with Henry's composition and talent for working with light. Henry walks away with the title and over £11,000 in prizes.

### Photomarks update

Software developer Bits&Coffee has released Photomarks 3, a watermarking tool for Mac and PC users, alongside Photomarks for iOS devices. Designed with novice photographers and web designers in mind, Photomarks promises a simple wizard-like interface to make watermarking images easy and ready for posting online. A free trial of the app is available now. Visit [www.photomarksapp.com](http://www.photomarksapp.com).



### Fashion photography comes to Milan



Last month, *Vogue Italia* held its first photography festival in Milan, sponsored by the city's municipality. Dedicated to fashion photography and running from 22-26 November, lectures, exhibits and collections were open to the public and free to attend.

### Fotospeed Christmas cards

In addition to its usual range of photographic papers, provider Fotospeed has announced its sale of Fotocards for Christmas. These ready-to-print pre-scored cards are available in a choice of papers and sizes. Prices start from £11.99 for 25 240gsm A6-sized cards. Visit [www.fotospeed.com](http://www.fotospeed.com).



© TIM CRABB

## WEEKEND PROJECT

### Cold-weather tips

Protecting your gear from extreme weather and unforgiving environments will help to prolong its life and maintain its performance. These days, many cameras can withstand temperatures as low as -40°C, but when the thermometer drops below zero battery life begins to wane and LCD screens can become sluggish (they return to normal in room temperature). To stop this from happening, keep your camera close to your body (inside a jacket, for example) until you are ready to take a picture, and store spare batteries in your pockets. It's also a good idea to wipe the contacts before replacing your batteries to help prevent corrosion. If you're concerned about losing power, use the LCD screen as little as possible and invest in a battery grip.

**1** Pack more clothes than you think you'll need. Wear a base layer designed to wick sweat away from the skin, a fleece that will keep you warm without weighing you down and a waterproof jacket with lots of vents.

**2** Taking a camera from a cold environment into a warm one can result in condensation on the camera and internal parts. To avoid this, put it in a sealed plastic bag and let it adjust to the temperature change before removing.



# BIG picture

Photocrowd's creative photographers tackle the number three

◀ Every week, the website Photocrowd asks its subscribers to send in their best images. There's only one rule – the images must illustrate the week's theme. A recent topic was the number three, and a number of entries dealt with people, architecture and even penguins. Each week features a special judge and the honour this time landed on the shoulders of travel, landscape and portrait photographer Ken Koskela. An image that particularly impressed Ken was this shot called 'Trio of Trunks' by Tim Crabb. It shows three African elephants in the tall grass of the Maasai Mara savannah eating breakfast. For more information, visit [www.photocrowd.com/contests](http://www.photocrowd.com/contests).

## Words & numbers

*Of all the means of expression, photography is the only one that fixes forever the precise and transitory instant*

**Henri Cartier-Bresson**  
Master photographer (1908-2004)

**1,042**

The number of instant cameras in the world's largest collection

SOURCE: GUINNESSWORLDRECORDS.COM



**3** Gloves are an essential addition to the kit bag in winter. Thin, tight-fitting liner gloves are a must and some, such as the Men's UA NoBreaks Armour Liner Gloves, have special prints on the fingers and thumbs to enable you to operate touchscreens without taking them off.

**4** Carrying a metal tripod can make your hands extremely cold, but you can buy tripod leg covers or wraps to stop your hands from feeling the chill.

© TRACY CALDER



When the temperature drops, you need to keep your camera, and yourself, in good working order



The Chronos 1.4 camera can capture incredibly high-speed HD video footage



# Chronos 1.4 smashes its crowdfunding target

**AN IMPRESSIVE-SOUNDING** high-speed camera, the Chronos 1.4, has surpassed its funding target a few hours after going live on Kickstarter.

David Kronstein, the creator of the camera who is based in Canada, had hoped to raise CAD\$65,000 (about £38,000) when he officially opened the campaign for pledges, but within just five hours and ten minutes enthusiastic backers had already met the target – and then far exceeded it. At the time of writing, the Kickstarter campaign has already raised over CAD\$180,000 (£107,000).

Promised to be available worldwide from \$2,499, the first Chronos 1.4 bodies are aimed for release in March 2017. The camera generated interest online when plans were first made public in September. It features the ability to capture 720p HD video at an impressive 1,057 frames per second using a CMOS sensor with 1.4GB per second throughput. This frame rate can be steadily increased further at the cost of reducing the resolution, with an upper cap of 21,000fps at the lowest-resolution setting of 640x96.

Most of the camera's functions are controlled with the 5in touchscreen set into the machined aluminium body, but it also features an

additional 'jogwheel' for navigation through footage, frame by frame. Power comes from a standard Nikon EN-EL4a battery and it's natively compatible with C-mount lenses, though most other lenses can be attached by using simple adapters.

At \$2,499 (around £2,000) the price of the Chronos is a huge step down from the usually highly expensive world of high-speed cameras. As noted on the funding page, one could buy a Chronos for less than the cost of renting a typical

high-speed camera for a week or two.

Speaking about the inspiration for the camera, Kronstein said: 'We started on the journey that led to Chronos because we believe high-speed imaging should be for everyone, not just scientific research labs and TV productions with massive budgets. Our passion has resulted in a camera that's disrupting the high-speed video industry. Cameras with similar features currently sell for around \$25K. Chronos is about one-tenth the price.'



The Chronos 1.4 is expected to cost around £2,000



## Transfer photos to your Mac

**CASCABLE** has just released a new Transfer app for Mac users. It allows them to wirelessly import photos from their Wi-Fi-enabled Canon, Nikon, Olympus or Sony cameras straight into their Photos library, Lightroom catalogue, or anywhere else on their Mac, without having to first go through a smartphone or tablet.

Even on the camera manufacturers' own official apps, the wireless transfer functionality generally tends to be limited to transferring to a smart device, apparently with the aim of quick sharing. Therefore, Cascable's new app could certainly be handy for those who prefer to edit their images on their desktop first.

Currently in public beta, the app is available for free during the testing period, and will then cost £12 when it becomes fully available later this year. Visit [cascable.se](http://cascable.se).

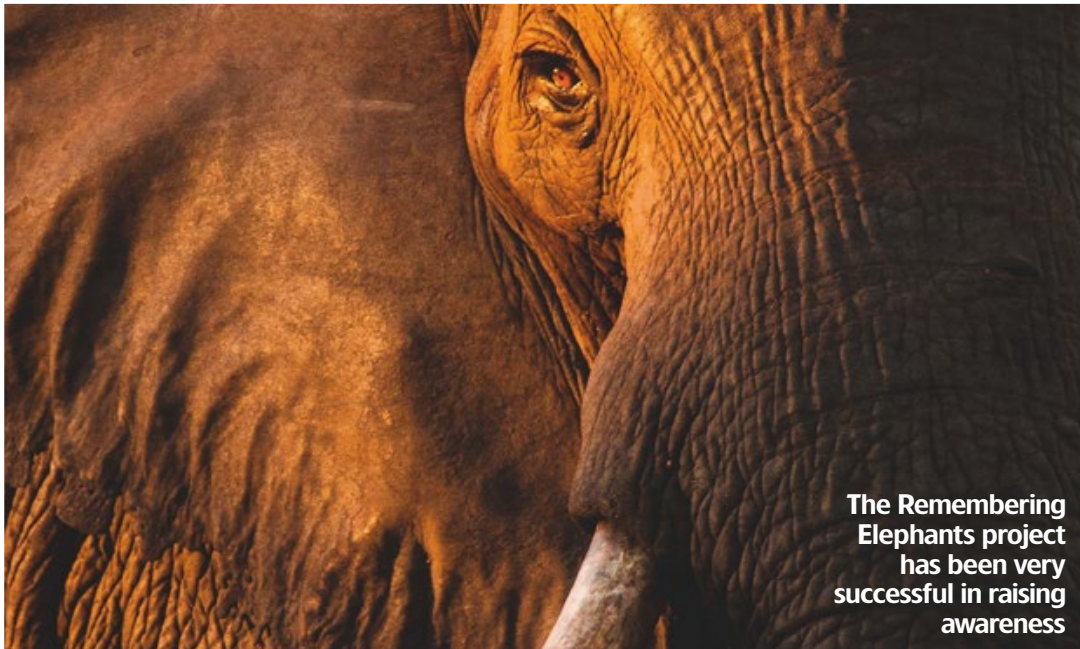


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© FEDERICO VERONESI

The Remembering Elephants project has been very successful in raising awareness

## Photo book raises over £115,000 for elephants

 THE *Remembering Elephants* photography book and exhibition have raised over £115,000 for elephant conservation since the book's release on 19 September. This comes after a significant week for the protection of wildlife when the Duke of Cambridge joined delegates from 54 countries and representatives of the Born Free Foundation for the Hanoi Conference on Illegal Wildlife Trade.

The brainchild of wildlife photographer Margot Raggett and edited by former AP editor Keith Wilson, the Remembering Elephants project originally got its start through crowdfunding (see AP 10 September). It is now supported by charity partner Born Free, with 100% of the funds raised going to its elephant protection and conservation programmes in Kenya, Mali, Malawi, Ethiopia and Zimbabwe. Raggett said: 'We have

been overwhelmed at the response to *Remembering Elephants*.' The book brings together the work of 65 leading wildlife photographers.

In conjunction with the Foreign Office and Lord Hague of Richmond, the Born Free Foundation has also launched a Government petition to end the UK's domestic ivory trade. It has gained over 68,000 signatures, nearing the 100,000 it requires to be debated in Parliament.

## David Hamilton found dead in France

 BRITISH photographer David Hamilton, 83, has been found dead after committing suicide, according to a police report, days after allegations against him had surfaced of historical rape. He was found unresponsive in his Paris home by a neighbour.

Television and radio host Flavie Flament, who had recently gone public to claim Hamilton raped her almost 30 years ago when she was 13, has reacted with anger at the news of his apparent suicide, saying, 'By his cowardice, he condemns us again to silence.'

Hamilton, who lived much of his life in France, had denied the allegations that he had sexually assaulted Flament and several other women while they were in their teens.

Hamilton's soft-focus portraits of teen



© PIERRE GUILLOU/AF/GETTY IMAGES

Hamilton was well known in the '80s for his nude portraits of teenage girls

girls, often nude, had been the subject of controversy in the past, including some accusations of child pornography and bans on his work in some countries. In 2005, journalist Chris Warmoll wrote in *The Guardian*: 'Hamilton's photographs have long been at the forefront of the 'is it art or is it pornography?' debate.

## Get up & go

The most interesting things to see, to do and to shoot this week. By Oliver Atwell



© OLLIE TAYLOR

### Astrophotography

If you're looking for a great Christmas present or just fancy treating yourself, then why not look into a 1-2-1 nightscape or landscape astrophotography workshop with Ollie Taylor. The tuition will be based on your requirements whether you're a complete beginner or an accomplished photographer.

Dates on request, [bit.ly/2ffarjl](http://bit.ly/2ffarjl)



© TOM BLACHFORD

### RPS 159 Print Exhibition

The Royal Photographic Society's 159 Print Exhibition travels to Brighton where you can see some stunning images. It will then go to Taunton, Barnsley, Belfast and Scotland.

Until 8 January 2017.  
[www.rps.org/ipe159](http://www.rps.org/ipe159)



© ROBERT CANIS

### Leeds Castle at Night

Robert Canis is offering a workshop showing you how to bring out the best in the iconic Leeds Castle, as well as tips on shooting at night. Book now through his website.

20 December,  
[www.robertcanis.com](http://www.robertcanis.com)



© NATIONAL GALLERY SCOTLAND

### EDINBURGH

### Landscape Photography

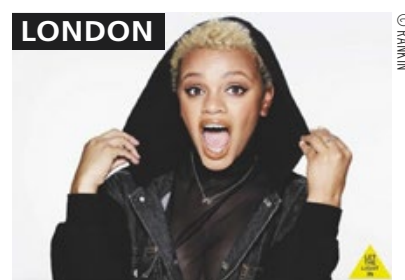
The View from Here at the Scottish National Portrait Gallery in Edinburgh celebrates landscapes from around the world as recorded by the camera from the 1840s to the present day. The images are drawn from the National Galleries of Scotland Collection.

Until 30 April 2017, [www.nationalgalleries.org](http://www.nationalgalleries.org)

### Rankin

London's Southbank Centre hosts a pop-up exhibition of portraits by top photographer Rankin. 'Light Up The Room: Portraits by Rankin' celebrates the launch of an exclusive jewellery collection, inspired by Southbank Centre's Let The Light In campaign.

Until 23 December, [www.southbankcentre.co.uk](http://www.southbankcentre.co.uk)

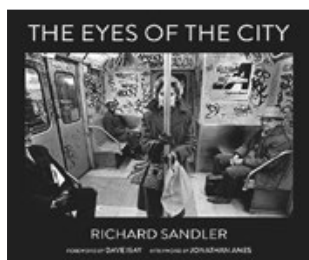


© RANKIN

For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)



## Bookshelf



# The Eyes of the City

by Richard Sandler

For decades, **Richard Sandler** has walked the streets of New York creating images that get to the heart of the city. **Oliver Atwell** looks at his work

### Published by

Powerhouse

Price £40.65

200 pages

hardback

ISBN 978-1-

57687-787-6

★★★★★

New York City has always been a landscape of defiance. Whether it's through its street attitude, art scenes, brash citizens or its refusal to cave in following the events of 9/11, when we think of New York we think of something almost muscular, something 'real'. As a result, there have been countless attempts to capture the soul of the Big Apple through a variety of mediums. Jay McInerney, Tom Wolfe and F Scott Fitzgerald are all writers who have turned their pen towards the champagne elites, cocaine yuppies and most bereft souls of the city. Woody Allen's name has

become synonymous with the jazz-inflected monochrome atmosphere that many of the more romantic among us attach to Manhattan. On the flipside, Martin Scorsese was able to capture the smells, grime and street-level nihilism in his 1976 film *Taxi Driver*.

All perspectives collated, we find a portrait of a city that seems to alter its features depending on the observer. 'For the eye altering alters all', as William Blake once wrote. In whatever mood you find yourself, New York will reflect it right back at you. That schizophrenic approach to New York also applies to photography.

The recent release of *The Grey Ghost: New York City Photographs* by Dan Winters took a deeply personal, poetic and abstract look at a city in which he was most consciously an outsider. However, at the other end of the scale we find this release by Richard Sandler, which acts as both a time capsule and psychogeographic culture study.

### Learning curve

In 1977, while living in Boston, Massachusetts, Richard Sandler was given a Leica IIIIf by a friend who was a professional photographer, which coincided with him moving into the friend's communal house that had a darkroom in the basement. The house was owned by an eminent psychologist and Harvard professor and his wife, both of whom were Quakers. They rented out rooms in their small mansion to a variety

'Hasid and hipster', 2001







Curious passengers ride a graffiti-covered New York subway train, 1982



Hopefuls waiting to gain entry to the world-famous nightclub Studio 54, New York, 1981

of characters, and as a result Sandler was surrounded by a melting pot of individuals, sowing the seeds of the diverse range of people that in later years would go on to populate his photography.

It quickly became apparent to Sandler that the only place he wanted to shoot was on the street. His photographer friend introduced him to the work of Henri Cartier-Bresson, Robert Frank, André Kertész, Brassai and Garry Winogrand, and Sandler absorbed their work. Soon after, Sandler hit the streets of Boston and began approaching street photography in an experimental way. His first revelation was using flash, which he continued to use throughout his career. The second was a weekend workshop conducted by Garry Winogrand, who taught Sandler how to shoot with confidence while remaining near invisible, even with the intrusion of flashlight.

For three years Sandler walked the streets of Boston learning his craft and attempting to draw out the life essence of the streets. Those early images, which are included at the beginning of the book, are notable for how quiet they seem. There's something almost shy about them. Many are taken at a distance, around corners or of unaware sleeping figures. However, it's when the book shifts to the meatier work of New York that you see

Sandler suddenly land like a photographic juggernaut. The explosion of confidence is almost jarring.

### Sidewalking

Once the pages of the book make the almost imperceptible journey across cities, Sandler's visual style comes to life. Sandler is right up there to record every blemish and wrinkle whether the subjects like it or not. In others, small narratives play out that hint of racial politics, socio-economic hardships and injustice. New York City becomes his playground of experimentation and social commentary. Religious groups, pimps and hustlers rub shoulders with political heavyweights and the fur-clad elite, which gives the whole project an air of real history. We hear the idea that photography is a social time capsule time and again, but in this case it truly is. The images move from the late 1970s right up until the days just before the terrorist attacks.

It isn't hyperbole to say that Sandler's work easily sits beside the greatest work of street photography. Here is an unsung hero of photography. With any luck, this book will go some way to placing Richard Sandler within the pantheon of greats. The worst thing that could happen is that Sandler ends up being yet another artist not appreciated in his time.



## Also out now

The latest and best books from the world of photography. By Oliver Atwell



© JASON SANGIK NOH

### Biography of Cancer

By Jason Sangik Noh, Hatje Kantz, £35, 208 pages, hardback, ISBN 978-3-77574-214-6



IT'S ALWAYS fascinating when we find an individual engaged in dual practices, both of which inform the other. In this grimly fascinating book we are introduced to South Korean surgeon Jason Sangik Noh. He is also a photographer and has used

the medium to begin a kind of surgeon's notebook detailing his work and educating readers as to the ins and outs of cancer and its treatments. As he points out, in 2008 around eight million people died of cancer and it was on learning this statistic that he decided to start building a body of photographic work that went some way to demystifying the disease. More than that, the book is a thoughtful and analytical meditation of medical ethics, mortality and the lives of not just those directly affected, but the people who surround them. As a photographic project, it's bold. As a concept, it's deeply sobering. ★★★★★

### Deadly Oceans

By Nick and Caroline Robertson-Brown, New Holland Publishers, £35, 336 pages, hardback, ISBN 978-1-92151-782-2



THE SUBTITLE of this book is 'In Search of the Deadliest Sea Creatures'. It certainly delivers. The depths of the ocean are perhaps some of the most mythical areas of the world.

Forests and deserts have lost some of their folkloric appeal due to Man's industrial intrusion upon them, yet the deepest depths of the hostile sea can still make us feel uneasy. This book will, hopefully, go some way to making you feel a little more familiar with the territory, even if it does take as its subject those lurking creatures that bite, sting and poison. Fear of death or paralysis aside, the book does remarkably well at showing that while there are dangerous things to be found in the sea, they are, from an evolutionary and biological perspective, absolutely extraordinary and beautiful. This is a top volume to have on your shelves. ★★★★★





## Amy Drucker

Amy is a professional child and family photographer. After embarking on a daily photo project seven years ago, she fell in love with documentary photography and now runs workshops showing parents how to photograph their families. She is the author of *Real Life Family Photography: Capture Love and Joy Through Ages and Stages*. Visit [www.amydrucker.com](http://www.amydrucker.com).

My son was home sick and watching the neighbourhood kids play outside. His expression, coupled with the leading lines and use of window light, add to the visual interest  
Nikon D810, 50mm, 1/125sec at f/3.5, ISO 180





# Beyond the **family album**

With Christmas fast approaching, what better time to take candid images of young family members that you will treasure all year round. **Amy Drucker** shares her insights and tips

**S**ay 'family portrait' to ten different people and you'll get ten different definitions of what it means. From highly styled studio sessions in the tradition of early family portraits to the documentary images of Sally Mann, family photography is a very broad category. Lifestyle photography falls somewhere in the middle of it all, seeking to document truth but without the limitations and standards that journalists adhere to. Lifestyle images can be set up and

directed to allow for a moment to shine in its best light. The final result is an image (or a series of images) that depicts a feeling.

When it comes to family portraits, it's possible that my affinity for unposed and candid images comes from my own children's refusal to sit still for pictures. Or perhaps it's my way of embracing my own very messy and colourful life. Either way, when I'm making portraits of my family, I'm not looking for perfect; I'm looking for real.



ALL PICTURES © AMY DRUCKER



As there wasn't enough light to get the shallow depth of field I wanted, I had to crank up my ISO

Canon EOS 5D Mark III, 50mm, 1/200sec at f/2.8, ISO 8000





## Turning snapshots into treasures

➤ When I first became interested in photography I was immediately drawn to portraiture, but like many photographers I know, the idea of family portraits was a bit of a turn-off. After all, what I knew of family portraits I had learned at the department-store studio as a child: everyone dressed up in matching clothing against a muted set, forcing smiles under the heat of the studio lights. Those pictures may have had all of us in them, but they certainly didn't look like any family I knew – especially mine.

The bookshelves and walls of the home where I grew up were lined with photos of us laughing and engaged in activities, blissfully unaware of the camera. Looking at these images, even now, can take me back to those moments, and that's what I seek to do with my work today.

Incorporating intention, thoughtful creative techniques and technical knowledge when shooting can turn an ordinary snapshot (however priceless and important it is to have) into a treasure worthy of the most prized wall space.

## Intention and vision

Over the years that I've been carrying out commissioned work, I've been fortunate in that my clientele has responded to my personal images and I've been able to develop a following of clients who also appreciate and desire photos of their own family that represent them in this style.

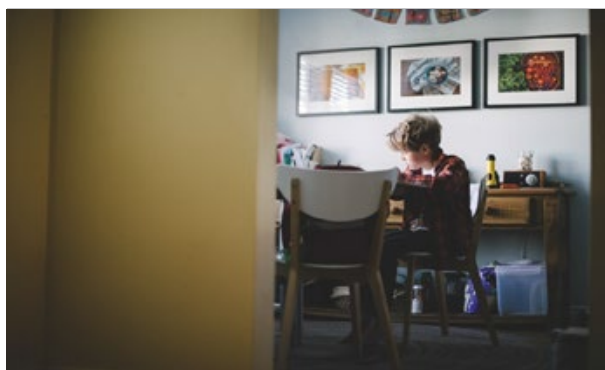
And that's just what this is – a style. This is an important distinction because journalists and documentary photographers are not styling their images and the resulting photographs are recounting events as they occurred. These



**Above left: My son reading to his pet hamster** Nikon D810, 35mm, 1/200sec at f/2.5, ISO 2500

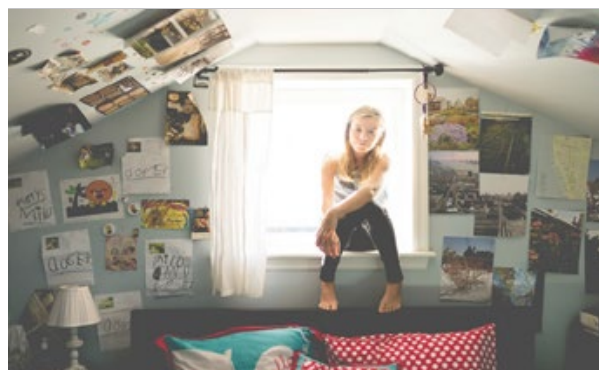
**Above: It's vital to shoot in raw in backlit scenes** Canon EOS 5D Mark III, 35mm, 1/200sec at f/5, ISO 6400

## AMY'S TOP TIPS



### Compose carefully

Use the rule of thirds, leading lines, natural frames and so on. One of my favourite ways to tell stories is to shoot through a door frame, creating a feeling of being slightly removed and observing from without.



### Use the spot meter

Expose for your subject's face – even if that means the highlights are blown or the shadows are pure black. In harshly lit situations I use spot metering. I shoot Nikon, so the spot metering is tied to the selected focal point.



### Set up activities

Brainstorm session ideas: consider what your family or client like to do together and, if possible, incorporate this into the shoot. Alternatively, set up an activity and then watch for, or create, interaction between the various family members.



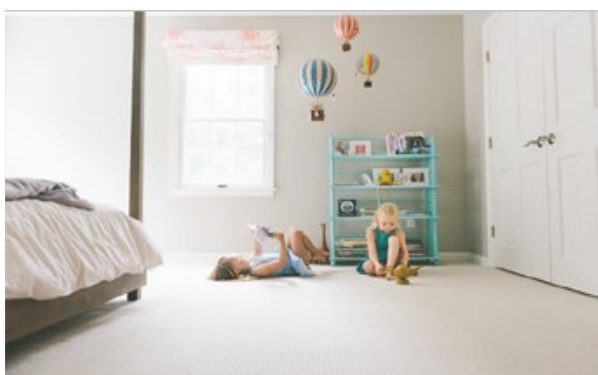


**‘These pictures have the appearance of a snapshot but with all the technical and creative power of a fine portrait’**



### Check the results

Look at the LCD screen regularly to make sure you like what you see. Checking your images gives you an idea of how you are doing with regard to exposure and composition. It also enables you to scan the frame for any background distractions.



### Surround the subject

While I often clear the background of mess and unnecessary distractions, I sometimes like to include details surrounding the subject to help tell the story, such as toys on the floor or a bookshelf.

pictures, when done with intention and vision, will have the appearance of a snapshot but with all the technical and creative power of a fine portrait.

Photographing one's own family in this style requires little more than observational skills and planning. It's about seeking out the moments you wish to capture and immortalise, and then setting up the shot for the optimal image.

### Observe the situation

When considering the moment and whether it's one I wish to capture, the answer is almost always, yes. For me, the beauty is in the mundane and I'm seeking to let it shine. Before taking a photograph, though, I stop and think about what point I'm trying to get across. Is it about the connection between the individuals in the image or the details in the environment? Or is it a straight portrait where I want to see directly in to the heart of the subject?

My children know that just because I have my camera out does not mean I'm asking them to stop their activity and connect with the camera. But





## Best lenses for family portraiture



### ◀ Canon EF 85mm f/1.2L II USM

Perfect for isolating your subject, the Canon EF 85mm f/1.2L II USM has a generous maximum aperture that enables it to handle low light well.

### Fujinon XF ▶ 35mm f/2 R WR

A great all-rounder lens, the Fujinon XF 35mm f/2 R WR offers fast autofocus and pin-sharp pictures in a compact package.



### ◀ Nikon AF-S Nikkor 85mm f/1.8G

The Nikon AF-S Nikkor 85mm f/1.8G offers a stellar combination of classic focal length and wide maximum aperture, making it a great choice for portraits.

### Olympus ▶ M.Zuiko Digital ED 25mm f/1.2 Pro

For environmental portraits, a lens like the Olympus M.Zuiko Digital ED 25mm f/1.2 Pro is hard to beat, as it allows you to include plenty of your subject's surroundings in the frame.



### ◀ Panasonic Leica DG Nocticron 42.5mm f/1.2 Asph Power OIS

A fast portrait lens with Optical Image Stabilisation, the Panasonic DG Nocticron 42.5mm f/1.2 Asph Power OIS is designed for Micro Four Thirds systems.

### Sony FE ▶ 85mm f/1.4 GM

The Sony FE 85mm f/1.4 GM is impressively sharp, delivers softly dissolving background bokeh and is a good performer in low light.







**Above: Don't be afraid to pick up your camera during the most mundane of situations, like here – Olivia washing her hands**  
 Canon EOS 5D Mark III, 35mm, 1/2500sec at f/2.8, ISO 1000

**Left: Look high and low for stories worth telling. You might have to get really low and prop yourself up on your elbows to capture moments like this**  
 Fujifilm X-T1, 18-55mm, 1/125sec at f/2.8, ISO 1600

➤ achieving this took time. Most people, when confronted with a camera, have a reaction that involves a fake smile and awkward eye contact. The first job of the lifestyle photographer is to connect with their subject and help them to understand that the stop, pose and smile is not expected from them.

Making this connection with your own family is straightforward, but with commissioned work the photographer is often pressed for time and has to create the link with their subject quickly. A pre-session consultation is crucial to gather information and begin the process of putting your clients at ease. One of the best ways to do this is to work in their own homes. I find that everyone is most comfortable in their own surroundings and it's much easier for people to feel at ease when engaged in their everyday activities.

### Set up the shoot

Next I will examine the activity, and stage it in its best light. If a child loves to read, for example, I ask them to show me their favourite book and where they typically do their reading. I will examine the light and the backdrop in that setting and, if necessary, I will make changes to allow for the most desirable composition. Sometimes this means moving a chair so that the soft window light is allowed to spill on to my subject's face or removing a bin from my field of view. I look for windows or glass doors and notice if the light coming through them is filtered and soft, or bright and harsh. If there is no natural light, I make a note of any artificial sources.

The next step is to decide which elements are important to the story. I'm a fan of background details. I love to photograph children in their rooms



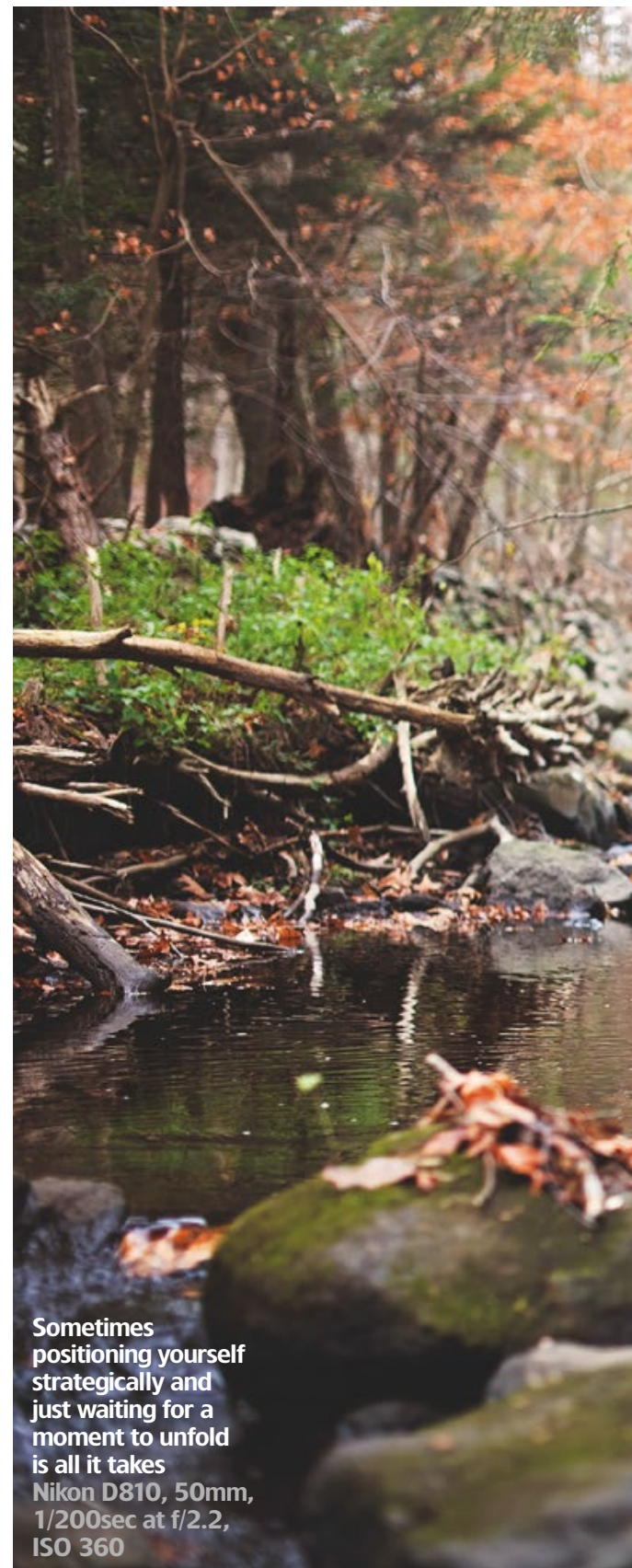




I used the spot meter to measure the light on my son's face to keep the dark areas underexposed  
Nikon D810, 35mm, 1/125sec at f/3.2, ISO 2800



Soft window light is probably the most flattering light source. I simply positioned myself to use the window ledge as a lead-in line  
Canon EOS 5D Mark II, 50mm, 1/80sec at f/3.5, ISO 100



Sometimes positioning yourself strategically and just waiting for a moment to unfold is all it takes  
Nikon D810, 50mm, 1/200sec at f/2.2, ISO 360

➤ surrounded by their favourite toys and their decorations. I will also move toys into the best light, or arrange the elements in the photograph to make the most pleasing composition. I move around the room to find the best position to shoot from. My decisions are based on my vision for the finished product.

Lifestyle photoshoots are staged, even with your own family. Sessions are scheduled to take advantage of the light and the activity level, and even the subjects' moods. This isn't to say that you won't be shooting with the lifestyle approach if you're shooting complete candids, but even in the case of an unstaged photograph you can, and should, be directing your subjects (gently) to the best position for your final result.

## Shooting and editing

I use a Nikon D810, frequently combined with a Nikkor AF-S 35mm f/1.4G lens, but when I haven't got time to unpack my 'big' camera I have been known to use my smartphone, which is an Apple iPhone 6.

My editing is broken up into two parts: basic and creative. Basic is always the same, and creative is where there is variation based on my vision. I upload using Lightroom and do all my clean edits and the majority of any creative edits there. I correct exposure (again, to the subject's face) and white balance. I deal with sharpening (I shoot in raw, so this is a necessary step) and noise reduction (I'm not afraid to shoot at high ISOs in low-light situations) and I make any profile corrections necessary.

Beyond that, I decide whether to stay with these clean edits or to make further creative ones depending on the image and what my goal was. Although Lightroom continues to make improvements to its Develop module, Photoshop is still the standard for me when it comes to ease of use and power. Any cloning or copying in an image gets done in there.

Shooting lifestyle sessions affords me just enough creative licence to make photographs that depict family life, but allow me to add my own vision into the final product.

Whether I'm photographing my own family or a client's, the process is the same: connect with the subject, consider the environment, observe the situation, set up the shot, shoot, edit, share.





# Making money from family photography

If you're interested in family photography and would like to turn it into a profession, Amy has a few words of wisdom that will help to ease the transition and get you on the right track

**1** Before turning professional, you need a portfolio website showcasing your best images. If you don't have enough content for a full website, it's a good idea to plan some portfolio-building sessions.

**2** When you're in the process of adding to your portfolio, consider offering your subjects a reduced rate. However, do be mindful of charging significantly less than

you plan to when you are officially up and running. In my experience, it's easier to offer a 'special deal' on your rates than it is to raise your prices later.

**3** Only include images on your website that are representative of the kind of work you want to be hired for. For example, do not put 'lifestyle' images up there if you only want to offer studio-based work.

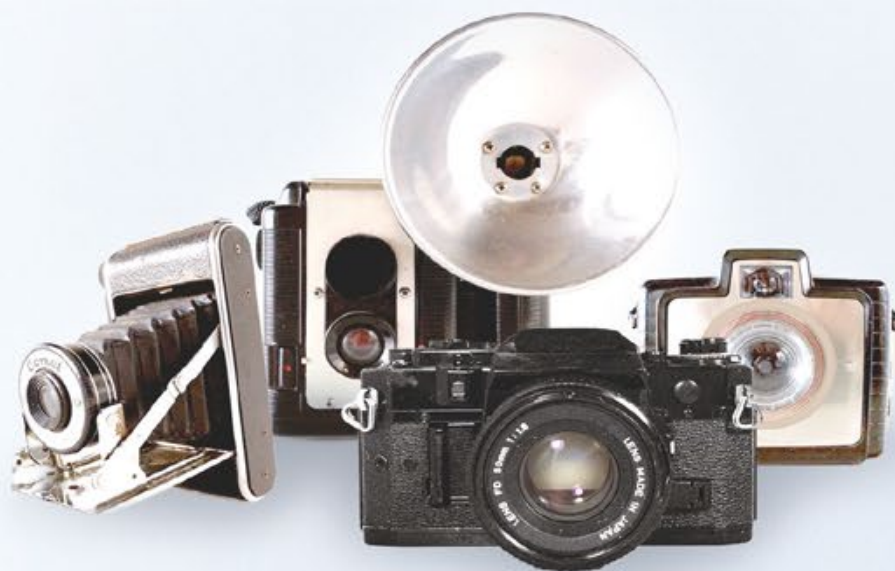
**4** Figuring out how much to charge for your services is one of the trickiest aspects to turning professional. There are many organisations out there that offer free business advice to photographers. Find the one that's most relevant to you and take advantage of its forums.

**5** Before you turn professional, consider your brand and how you wish to be viewed. It's difficult to change your image once it has been established.

**6** Build an authentic social media following by engaging with your followers.



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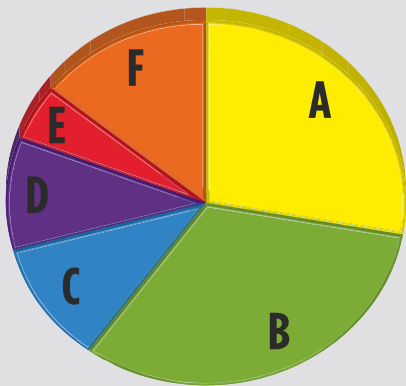
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## In AP 19 November we asked

What do you like to shoot in autumn?

### You answered...

A Leaves	28%
B Misty mornings	32%
C Wildlife	11%
D Fungi	10%
E I hate autumn	5%
F Other	14%

### What you said

'I love autumn and could have "ticked" several of the options listed (leaves, fungi, wildlife) but settled for "other". In my case this would include entire trees, garden vistas and, more specifically, autumn/winter flowering plants (in a variety of contexts parks, public gardens and so on). Leaves are just a small part of the bigger autumn picture'

'Trees with leaves – shape and colour.'

'I'm another boring leaf shooter, but the colours do transform a scene. I look forward to the autumn display and this year has not disappointed.'

'Rainy scenes grab my attention, with strong shadows, bright low sunshine and leafless trees in the woods. People can also be interesting, dashing about, and kids enjoy puddles.'

Join the debate on the AP forum

### This week we ask

Do you like to shoot portraits of your family?

Vote online [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## Top 5 articles

What's trending on the AP website



- 1 7 ways to boost your camera for free
- 2 Photographing the November supermoon
- 3 Set up your Fujifilm X-T1 for street photography
- 4 Expert tips for creative low-light photography
- 5 Street photography and the law

# Inbox

Email [amateurphotographer@timeinc.com](mailto:amateurphotographer@timeinc.com) and include your full postal address. Write to Inbox, Amateur Photographer, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

## LETTER OF THE WEEK

### In praise of raw

I had a 'What if...' experience after reading the JPEG Special (AP 29 October). What if I had not experienced Lightroom for the first time the week before? Maybe I would have felt vindicated in my choice of working in the JPEG format for ten years. Perhaps I would have believed that choosing Fine, Large, in JPEG was almost as good as raw and involved a lot less time and expense.

But this is not so, despite the arguments by several contributors to the feature. It is true that some cameras deliver better performance than others in JPEG. My experience is that the Fujifilm FinePix S3 Pro and Nikon D50 were well ahead of their contemporary competitors for straight-out-of-camera results. Yet even these paragons of their day could not prevent user error on the choice of white balance or exposure, and repeated editing of JPEGs, using some software packages, will be damaging.

In raw, a precious moment might be salvaged despite a bad outcome caused by poor technique or inexperience. Also, quite ordinary photographs can be made to look

anything but ordinary. And in Lightroom, and probably other similar applications, even JPEGs can be discovered to possess detail that was there when the shutter was pressed but hidden in the picture even with attempts to improve it at the time.

For years the messages I received from reading AP and surfing the web suggested I was missing a trick by limiting myself to the JPEG format. Your JPEG Special was interesting and absorbing, but my advice to readers who want to do the best they can in their photography is unequivocal: shoot raw. I wish I had done so much earlier.

**Leslie Cole, Wiltshire**

**It's true that shooting in raw and post-processing will give the best results, with more leeway to recover from white balance and exposure errors. But equally, with cameras' JPEG processing, autoexposure and auto white balance systems continually improving, the gap is narrower than ever before – Andy Westlake, technical editor**

LETTER OF THE WEEK WINS A 16GB SAMSUNG SD CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY



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## SAMSUNG

### Fujifilm plans

Following on from AP's field test of the Fujifilm X-T2 (AP 19 November), and the ever-popular growth of X-series cameras, are there any plans for third-party lenses to be released? I understand companies such as Sigma need a good return to develop lenses for other brands, but surely there's enough X-cameras being sold now? It's the only thing putting me off buying an X-T2.

**Keith Jones, South Yorkshire**

**As I understand it, the main stumbling block here is that Fujifilm won't license out details of its lens communication protocol to third-party lens makers. In contrast, Sony is much more open with its E-mount, while companies can join the Four Thirds consortium to get access to Micro Four Thirds protocols. Currently, the only third-party lens**

**maker working in partnership with Fujifilm to make AF designs is Zeiss, although plenty of manual-focus options are also available from the likes of Samyang – Andy Westlake, technical editor**

### Time to listen to what photographers want

The time of year is fast approaching when good intentions to turn over a new leaf are considered, although many personal efforts may be short-lived in reality. What a pity it is that camera makers don't take a leaf from the same book of thought and actually create what users want from sensible feedback



The 24.3-million-pixel Fujifilm X-T2 compact system camera



instead of what they think will increase prices, with few added user benefits.

Trying to forecast where significant camera developments come next is a true guessing game. What user groups say they don't want is fashionable add-on features offering minor updates for the sake of change. Can 2017 produce some shakers among the movers? Are we due another scene-changing step like the Micro Four Thirds move of almost a decade ago? We can but wish –and hope.

**Barry Carr, via email**

**Often when we speak to camera manufacturers about the latest features on their new cameras, they claim many of them have been added in direct response to user feedback. But equally, some manufacturers are clearly more responsive than others in this respect, with Fujifilm currently leading the field. It's probably no coincidence that its most recent models have been met with such high acclaim – Andy Westlake, technical editor**

## Cat call

I know cats are photogenic, but my cat goes one step



© ROY RANDELL

**Roy Randell's cat carefully considers which camera should be used**

further and actually tells me what camera to use (see photograph above)!

**Roy Randell, Derbyshire**

## Fitting service

Judy Plant (*Inbox*, AP 26 November) correctly points out that AP should be fully aware that many photographers are female, and when reviewing items should cater for both genders. However, she then goes on to make a flagrantly sexist statement about men having 'very narrow chests for the length of their arms and torsos' that is neither true nor would be tolerated if a man had made such a similar statement about women! I have a 52in chest, but do not have 6ft-long long arms. Consequently, I do not belong to Judy Plant's

stereotyped image of men? Perhaps I am a freak.

However, in the vein of wishing to be constructive, may I point out that having contacted Paramo to source a jacket to fit my 'freak-show frame', an extremely helpful lady called Nicola Webb (customer contact manager) offered the potential of some bespoke alterations to get a jacket to fit me. This is a first-class service from a British company, and with the pound's current low value we might well consider buying British. And if you get service like this, then Paramo deserves every success it gets.

I should point out that I have no commercial association with Paramo, nor do I benefit from singing the company's praises.

**Ian Douglas, via email**

**In next week's issue** On sale Tuesday 13 December

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- **The best images of the year**
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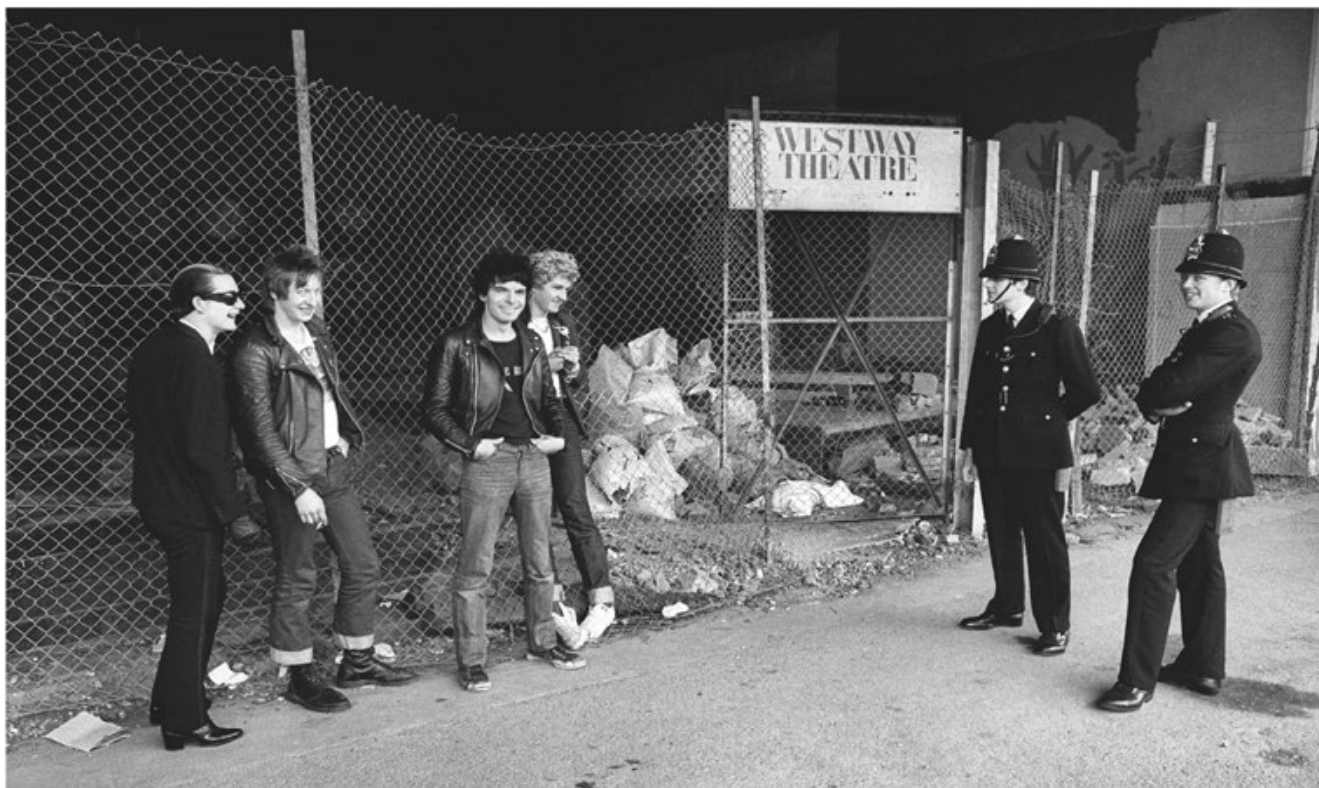
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# Punk records

Since the 1970s, **Adrian Boot** has photographed famous musicians, including the superstars of punk, reggae and rock. He spoke to **Steve Fairclough** about his career and his new exhibition of punk pictures



ALL PICTURES © ADRIAN BOOT

**I**n a seemingly bizarre career move, in the mid-1970s Adrian Boot swapped being a physics teacher for a life as a music photographer. At the root of this change was the fact that he was teaching in Jamaica and had already begun to document the reggae and Rastafarian culture of the island.

‘During that time I pursued my hobby as a photographer – mostly in black & white, and mostly people and street photography,’ says Adrian. ‘I wasn’t so much interested in palm trees, beaches and blue skies. It was much more the gritty, reportage, sort of “romantic side” of photography. I came back from Jamaica with a hoard of black &

white snaps I’d taken over the years.

‘I used to take photographs, make the prints in my house in Jamaica and take them round the local community and give them away. It was quite rare to get hold of a photographic print of anything, so I became quite popular. That gave me a lot of inroads into what was going on, and I came back [to England] and published a book called *Babylon on a Thin Wire*, which was sort of the “underbelly” of Jamaica. Thames & Hudson published it and there was an exhibition based around the prints at The Photographers’ Gallery... but I thought that would be it.’

The book sold well. ‘A lot of the images in the book are pictures of

**Above: The Damned, Westway Session interrupted by police, London, 1975**

**Right: Sid Vicious, Sex Pistols Oxford Street Glitterbest photo session, 1977**







Rastafarians and musicians,' says Adrian. 'Don't forget that in 1972 nobody had ever heard of Rastafari or paid any notice at all to reggae or Jamaica.' By this time, Adrian was back in the UK teaching but decided to take a sabbatical year to pursue photography, '...because people were calling me up all the time. I'm still on the same sabbatical – I never went back!'

Adrian's 'can-do' approach certainly helped. 'In those days it was about being able to get a dozen or so prints, and get them onto the editor's desk the next morning,' he says. 'That's not such a frightening prospect these days, but when you had to process a roll of 400 ASA film for a live concert, then struggle to get a print, it was quite a challenge. It was less about how good the photography was; it was more about, "Did you get a picture of so-and-so and where is it?"'

### The music papers

Adrian's work began to be published regularly in the music papers, and in 1975 he became staff photographer for *Melody Maker*. 'You could count the number of photographers who were covering the music scene on the fingers of one hand,' he says. 'We were all shooting in black & white because, of course, [laughs] colour hadn't been invented yet... well as far as *NME* and *Melody Maker* were concerned. I was busy shooting every day. If it wasn't a concert, it was an artist in a hotel room or I'd go out and try to get a photo of an artist who probably didn't want his photograph taken.'

He continues: 'Then punk came along and crossed over with reggae and the whole "Jamaica scene". Basically, they all lived on the same council estate so the music crossed over and you got a lot of white kids going to reggae "shebeens" and vice versa. So, that's how I kind of got involved in The Clash and the punk scene, as well as the reggae scene which was beginning to grow.'

Adrian hesitates to recognise punk as a 'movement' and explains: 'It always strikes me as quite strange the way that, years later, people try to intellectualise these phenomena. At the time, punks were almost the dregs of society; people who couldn't get jobs and were disenfranchised. Not much has changed – young people are still in the same state! The difference in those days was that you could still go to art school for free, mess around for three years and even form a band, which a lot of people did [laughs].' ➤





➤ ‘They didn’t care whether they were good enough to play music and the record companies weren’t that interested anyway. So, from that point of view, I guess punk was a bit of a cultural thing, but I certainly didn’t think it was anything special. It was a bunch of kids from the local council estate trying to form a band and doing their own magazines – lots of people were doing lots of different things.’

### Working with punk rockers

Adrian was at the heart of documenting the punk scene in the UK and the US, but did he find the bands difficult to work with? ‘Not really, no,’ he says. ‘The Clash were really easy – they were nice people and quite well educated; they were the “art-school crowd” I was talking about. With the Sex Pistols – well, John Lydon was an intelligent guy and he didn’t suffer fools. The others, well, you wouldn’t even try to have a conversation with Sid

Vicious, but I only photographed the Sex Pistols two or three times.

‘I photographed The Clash lots of times; I was a lot closer to them. But did I like their music? Sort of – I liked The Clash but I wasn’t that keen on the Sex Pistols. I mean, their shows were always exciting – for me a band is great if they’re photogenic and there’s a lot going on on-stage. If it’s just a guy with a guitar standing there for an hour and a half I tend not to like it, even though the music might be amazing. If somebody’s jumping around the stage, causing mayhem with audiences erupting, then I’m on the case and the time is filled with that; I don’t get bored.’

Of the punk-era artists he worked with, Adrian has a few favourites. ‘I liked working with Debbie Harry [of Blondie] because she was so picturesque,’ he says. ‘It revolved around whether I was going to get a good picture; if I knew I was going to get a good picture, I enjoyed it.’

### Above: The Clash in Belfast, 1977

As for his camera kit at the time, Adrian recalls: ‘For concert work it would have been the trusty Nikon F-whatever and I always had a couple of lenses. I’d have a 200mm lens, a fixed one – in those days zooms weren’t that good – and I’d have a wideangle lens, maybe a 28mm; then a 90mm, like a portrait lens. I also had two Leica M4s and an array of lenses, but they were useless for live concert photography. In fact, they were useless for most things except street photography and reasonably close-up stuff; they did have a telephoto lens but it was a pile of junk. It was only relatively recently that I let my Leicas go.’

### The Clash in Belfast

Arguably Adrian’s most famous punk photographs are of The Clash on the streets of Belfast in the midst of ‘the Troubles’ – a period when being an Englishman on the streets of the city was not viewed as a wise move. Adrian reveals: ‘The Clash





Debbie Harry of  
Blondie, live in  
London, 1979

was always good, particularly with things like Belfast where we got into quite a lot of trouble... but I liked all that; I liked pushing the boundaries a bit. So there we were in Belfast; advised not to leave the hotel, which is precisely what we did. We got into a taxi and went down the Falls Road... I got into such trouble with the record company, which asked: "What are you doing endangering the lives of our band?" But the pictures got the covers of all three music papers – *Sounds*, *Melody Maker* and *NME* – the following week. After which CBS thought I was the best thing since sliced bread.'

Adrian adds: 'Technically, the pictures were rubbish. Because it was a very drizzly day, I pushed the 400 ASA Kodak Tri-X to 800 ASA, so it was a bit grainy. If they were entered into a photographic competition, to be judged on all the usual criteria, they would have been put in the dustbin. But because of the subject, and because no one else was able to get it as it was unique, it was successful. That's often the case. Photography is not so much about cameras, film and the process; it's about the interaction with people. It's about having enough bottle to knock on the dressing-room door.'

A selection of Adrian's iconic punk photographs is being exhibited at Proud Camden. 'We could start poking into our archives and start pulling out unusual, never-been-seen-before [pictures] but for an exhibition like this I think people want to see the icons,' says Adrian. 'So it tends to be the pictures that have already made a name for themselves that are used.'



Adrian is one of Britain's best-known music photographers and began his career in the early 1970s freelancing for *NME*, *Melody Maker*, *The Times*, *The Guardian* and *The Face*. As staff photographer for *Melody Maker*, he photographed some of the most famous faces in music. He has worked worldwide on a variety of projects.  
[www.urbanimage.tv](http://www.urbanimage.tv)

40 Years of Punk is at Proud Camden, The Horse Hospital, Stables Market, Chalk Farm Road, London NW1 8AH until 8 January 2017.  
[www.proudonline.co.uk](http://www.proudonline.co.uk)

**The Specials in concert in Brighton. A stage invasion brings the concert to a climax, 1981**

He adds: 'I manage to make a living because, of course, Joe Strummer's dead, so you're never going to take another photograph of Joe Strummer. I guess if you're a portrait or celebrity photographer, the secret is to outlive your subject.'

### Future projects

Adrian still shoots – including a recent project with singer Grace Jones – usually with his Nikon DSLR or personal pictures on his iPhone 6, which are often posted on his Facebook page. As for what's next, he explains: 'I'll be spending my days going through the photographs that I've taken and putting those out. I'm in my element ploughing through old negatives. There are bands and stuff that have never been scanned in and never printed. I enjoy the research side and I enjoy looking back and using the work. I kind of knew when I was doing it that I wasn't really going to be able to exploit it until I'd have time to sit and go through it all.'

When asked if there is anything he would have changed about his career, Adrian says emphatically: 'No. Don't forget, for a long time I just considered it to be a sabbatical. I thought that sooner or later I'd have to go back to teaching or get a proper job. I guess it was that that helped me through – the fact I didn't really care gave me a bit of a cavalier approach. If I'd taken it too seriously, I wouldn't have done what I did. A lot of the photo sessions I got involved with were completely speculative; I wasn't necessarily being hired to do it. There was no money in it; it was just a great thing to do.'

AP





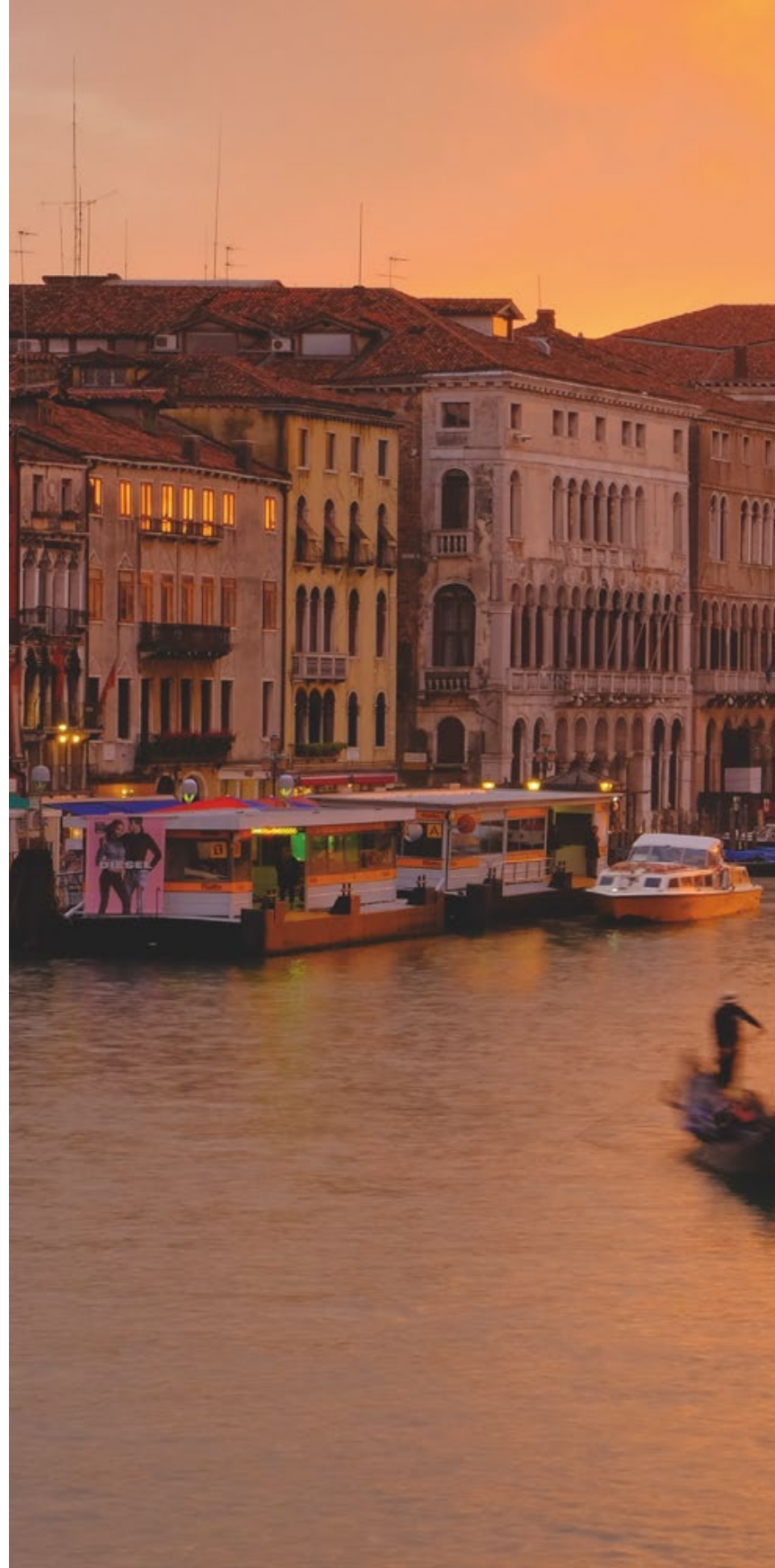
# Going for gold

In between being a three-times Olympic gold-medal winner and Royal Navy officer, **Pete Reed** is a keen photographer. **Geoff Harris** catches up with him for a chat

**P**ete Reed is a man with many strings to his bow, the most famous being the gold medal he won for rowing in the Men's Eight at the Rio 2016 Olympics. He is also a serving officer in the Royal Navy, and somebody who counts photography as one of his biggest interests – particularly since he discovered the Fujifilm X-series of mirrorless cameras.

'I'd been to some nice places with the Navy, and always fancied

having some photographic memories, so I first bought a point-and-shoot compact back in 1999,' he recalls. 'It wasn't until I started going abroad with the GB Rowing Team that I decided I wanted to take photography more seriously. So in 2006, I bought a Nikon D80 and kit zoom lens for about £400 and learned how to use it by forcing myself to shoot in manual mode. I read everything I could about photography and caught the bug.'



Pete reckons he's always been quite a disciplined person – something that was also drilled into him during his training as a Navy officer, and, of course, as a world-class sportsman. 'I enjoyed photography, so it felt more like playing than learning,' he says. But even a polymath like Pete admits he struggled at the beginning.

'The hardest thing was learning which settings did what and what a lot of the more technical terminology meant. Stuff like f-numbers – it just didn't feel natural. It's the same as when you learn to drive – it's about safety and feel; making instinctive and reactive decisions quickly and correctly. Once you've mastered aperture, shutter speed and ISO, then you start looking for good light, good composition and the right moment,' he explains.

**'Simply Red,  
Winchester'**  
Fujifilm X-T2,  
16mm, 1/1000 sec  
at f/1.6, ISO 200





### Embrace your mistakes

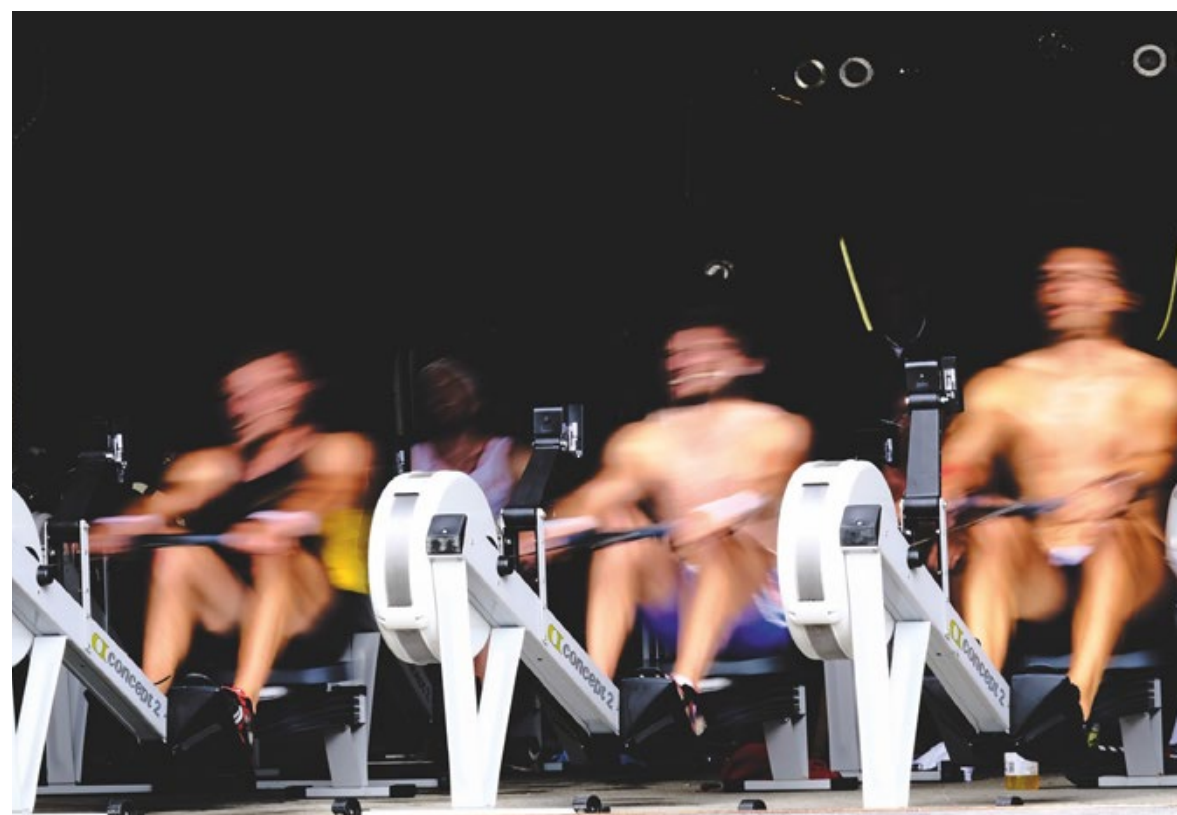
With the right attitude and a willingness to make mistakes, Pete reckons anyone can make progress in photography. 'I simply don't believe you have to have an "eye" or any of the other stuff you hear about photography – I am telling you, anyone can learn it. I started by reading magazines like *Amateur Photographer*, and indeed I had a subscription. But although it's useful to read and absorb information, you then have to practise. You can't take better photos by sitting down and reading everything. Go out with a notebook, and try to figure out what works and what doesn't. Digital allows you the luxury of making mistakes – and believe me, I have memory cards full of mistakes.'

Pete may have cut his teeth on Nikon, but is now a resolute



**'Sunset from the Rialto, Venice'**  
Fujifilm X-Pro2,  
16-55mm, 1sec at  
f/22, ISO 200

**'Three Rowers, Austrian training camp'**  
Fujifilm X-Pro2,  
100-400mm,  
1/5sec at f/22,  
ISO 200







**'The Great Eye'**  
Fujifilm X-T2,  
16-55mm, 120sec  
at f/6.4, ISO 200

## ➤ Fujifilm convert.

As he says: 'I changed to Fujifilm about three years ago. I'd had my Nikon D80 for quite a long time, but thought more expensive was better. So I bought a Nikon D800, a D810 and even a D4. I got suckered into a trap of owning gear. People read too much about gear and think if they just had that one body or lens, they would be a better photographer. I now know the opposite is true. I had a cupboard full of Nikon f/1.4 G primes and the holy trinity of f/2.8 zooms, but the

## PETE'S GEAR



'I CURRENTLY use the Fujifilm XT2 and X70,' says Pete. 'My main lenses are the 16mm f/1.4 and the 56mm f/1.2. For landscapes and cityscapes I take the 10-24mm f/4, the 16-55mm f/2.8 and the 50-140mm f/2.8. Yes, there is a lot of gear here, but to be honest I'd be quite happy with just one lens. I recommend you get one good camera and prime lens and use it until you know it inside out – only then start buying extra stuff. If I had to get by with just one camera, it would be the X70, which I love. It's a quarter of the price of the X-T2 but delivers great results.'

gear was just too big and too bulky and I wasn't using it.'

Pete reckons this cupboard full of gear also got him into a spot of bother. 'I'm a big guy, and security guards and the public would sometimes wonder what I was doing and where the photos were going,' he says. 'You don't want to feel you're hassling people when you are just going out, enjoying an honest day doing your hobby.'

The catalyst for Pete was the Fujifilm X100S, which he started using in 2013. 'It revolutionised everything and it was always in my kit bag,' he says. 'As a result, I started taking more photos and developed a more personal relationship with my subjects. The camera was starting conversations; people would ask me about it. All the Nikon gear was gathering dust. It was an emotional day when I decided to sell it all, but I didn't regret it for a moment. In 2014 I bought a Fujifilm X-T1 and a 56mm lens, and then the X70.'

## Sporting life

As well as street portraits and everyday scenes in his home city of London, Pete likes to shoot landscapes and cityscapes with filters. 'I use a tripod and find it very calming,' he says. 'I like to take travel shots too. I'm always on lookout for something different – reflections, colour and a nice bit of emotion.'

So what about shooting his team mates on the British Olympic team? He says: 'I do shoot my teammates when they are training but it's hard



Pete Reed MBE is a British Olympic rower and three-times Olympic gold medallist, winning gold in the Men's Coxless Four at the 2008 and 2012 Olympics, and a gold medal in the Men's Eight at the 2016 Olympics in Rio de Janeiro. He is also a Lieutenant in the Royal Navy and a keen photographer. Visit [www.instagram.com/PeteReed](http://www.instagram.com/PeteReed)

as I am usually training at the same time. I did get some good shots at the recent Rio Olympics, but there were security concerns with pickpockets so I mainly used a Fujifilm X70. You can easily tuck it into your jeans' pocket.'

## Help for heroes

While Pete's current status as an Olympic rower makes it hard to capture as many shots of his colleagues training as he'd like, he's clear that this is a compelling goal for the future. 'As I'm not a pro, I can do any project I like,' he adds. 'I'd like to start shooting the rowers in training. I want sports fans to see who we are, what we wear, how honest and determined we are. I want to show the highs and lows in my photography – in the changing room, in the meeting room, as they are dying and crying for their mums on the rowing machine... I want to show how hard we work every single day.'

AP



**'Mum's Favourite Tree'**  
Fujifilm X-T2,  
16mm, 122secs  
at f/4, ISO 200



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# Nature and nurture

It's with good reason that **Art Wolfe** is considered one of the world's most pre-eminent nature photographers. He talks to **Oliver Atwell** about his approach to photography and discusses his new book



**Above: Green sea turtle hatchling, Mnemba Island, Tanzania, January 2015**

Canon EOS-1D X, 24-70mm, 1/160sec at f/22, ISO 4000

**Left: Les Aiguilles and Lac Blanc Savoy Alps, France, October 1995**

Canon EOS-1N, 70-200mm, 1/4sec at f/16, Fujichrome Velvia

If ever there was a Renaissance man, it's Art Wolfe. Here is a man who has his fingers in a number of pies, including photography, conservation, education and journalism. But it's his photography that has garnered him worldwide attention. His approach is similar to those photographers of wildlife and the natural world – such as Nick Brandt and Tim Laman, winner of the 2016 Wildlife Photographer of the Year competition – who seek to raise awareness and help to preserve those spaces and species that may soon vanish from the Earth.





ALL PICTURES © ART WOLFE/ARTWOLFE.STOCK

‘I think the relationship between conservation and photography got a big boost when the photo of Earth from the Apollo 17 spacecraft was published in the early 1970s,’ says Wolfe. ‘This view of the planet, called “The Blue Marble” [taken at around five hours and six minutes after launch], became a rallying cry for environmentalism. With that in mind, my photos have been used to protect the Alaskan Arctic, Canadian rivers and myriad other areas. As a Fellow of the International League of Conservation Photographers (iLCP), one of the goals of photography is to

show the beauty of Earth and the need for conservation.’

All that considered, it’s always good to see a new book from Art Wolfe hitting the shelves. *Photographs from the Edge* (co-authored with writer and photographer Rob Sheppard) is the latest. Published by Amphoto, the tome is a visual record of Wolfe’s journey through life and a generous account of how he sees the world.

‘Many of my books tend to be large photo compendiums with little text,’ says Wolfe, referring to such volumes as *Earth is my Witness* (2014) and *Migrations:*

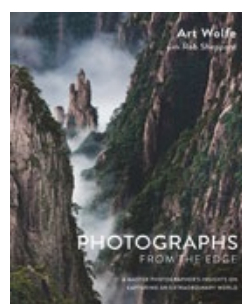


**Above: Weddell seal, Antarctic Peninsula, Antarctica, November 2006**  
**Canon EOS-1Ds Mark II, 16–35mm, 1/125sec at f/11, ISO 640**

*Wildlife in Motion* (published earlier this year). ‘I tend to let the photos do the talking,’ says Wolfe. ‘However, over the years I have found the brief photo notes sections at the back of these volumes to be very popular. So was born *Photographs from the Edge*. It’s also a sort of timeline of my life, arranged as it is by photo date – it really drives home the peripatetic nature of my profession.’

There’s something bittersweet about *Photographs from the Edge*. There’s nostalgia, particularly in the depth of detail as Wolfe relates the story behind each of the images. Technical details, such as the cameras and lenses used, are there but sparse. ‘In my mind, photography is more about composition and training your eye,’ he says. ‘You can have the most expensive equipment in the world and still take bad photographs.’

Instead, what we gain from this book is Wolfe’s careful analysis about what makes each image work, such as in the arrangement of elements or the light. A good example is ‘Spiritual Horizon’, taken in 2001 at the Ganges River in



*Photographs from the Edge* is published by Amphoto, price £22.99. ISBN 978-1-60774-781-9







➤ Uttar Pradesh, India, which features a ‘pilgrim’ in a boat journeying towards the burning red orb of the rising sun (see page 36). For the more kit-minded, Wolfe used a polariser to darken the water, plus a graduated neutral-density filter lined up with the horizon to balance the exposure of the sky.

‘I really enjoy working the margins of the day, before and during sunrise and sunset,’ says Wolfe. ‘The low light softens harsh edges and even the most mundane scene looks like a painting. There’s a brief moment of transition during which the sun transits the horizon, but often you’ll have longer periods before and after the event where the landscape is bathed in beautiful light. The further you travel from the equator, the more time you will have in these ideal conditions – all the way to the poles where you can photograph nearly all day with the sun never quite leaving the horizon.’

‘When the sun is higher, you hope for overcast conditions to block out the harsh rays of the sun and cast the landscape in even light. You can also hope for the best by perhaps using a 10-stop ND filter and a polariser.’

**Above: Huangshan, Anhui Province, China, October 2008**

Canon EOS-1Ds Mark III, 70-200mm + 1.4x converter, 1/13sec at f/14, ISO 100

**Far right: Kecak, Bali, Indonesia, March 2005**

Canon EOS-1Ds Mark II, 24-70mm, 1/200sec at f/3.2, ISO 400

## Hippopotamus amidst flamingos, April 2006

Lake Naivasha National Park, Kenya  
Canon EOS-1Ds, 70-200mm, 1/2000sec at f/2.8, ISO 400

‘The edges of a photograph are critical to a composition,’ says Wolfe. ‘By using them to cut into a group such as these hundreds of pink flamingos, you force the viewer to study the pattern of the group rather than to look at the group as a whole. It also creates a visual impression of great numbers within the group. This image of flamingos and a hippo in an alkaline lake was actually taken from the air, while I was in an ultralight aircraft. The shot is unusual because of the hippo in the midst of the flamingos. It’s interesting to see how the birds give ample space to the hippo.’

### Without prejudice

For Wolfe, photography has always been an emotional experience – people are moved by the visual, perhaps more so than the written word. This is in no way to disparage the work of writers and poets but, in Wolfe’s opinion, humans love imagery, and when there’s a salient image that connects people to cultures they may not otherwise encounter, then that helps to bring people together on an emotional level.

‘It’s a powerful thing,’ says Wolfe. ‘For me, wildlife and landscape photography go hand in hand. Without one you wouldn’t have the other, but that’s my style of photography. Some people like to specialise in certain subjects, and some equipment is definitely more suitable to one genre or another, as are one’s reflexes and knowledge of natural history. As for me, I am a generalist – I like to say that I shoot without prejudice.’



Travelling to faraway lands has never been easier. As a result, we at AP are seeing more images taken in areas that were once inaccessible to photographers unless they had a *National Geographic* commission. But an aeroplane ticket is not enough to guarantee a set of good images. So how does a wet-behind-the-ears photographer



## Brown bear sow and cubs, July 2012

Lake Clark National Park, Alaska, USA  
Canon EOS-1D X, 500mm, 1/320sec at f/18, ISO 1600

‘In the spring, brown bear mothers come out with their cubs to feed on the grass along the Alaska coastline at high tide,’ says Wolfe. ‘In this shot, the mother was in the tide flat munching grass while I photographed her. She was fully aware of my presence and

comfortable with it. This area is one where fishermen have gone for years so bears understand that the humans present are not a threat. Moments before this picture was taken, the cubs were about 15–20 feet behind the mother, playing and chasing each other. Suddenly, the mother let out a bark and, instantaneously, the three cubs stopped playing and ran directly to her. I love the shot because I had never seen this behaviour before. Honestly, I’ve never seen three cubs stand with their paws right in alignment.’

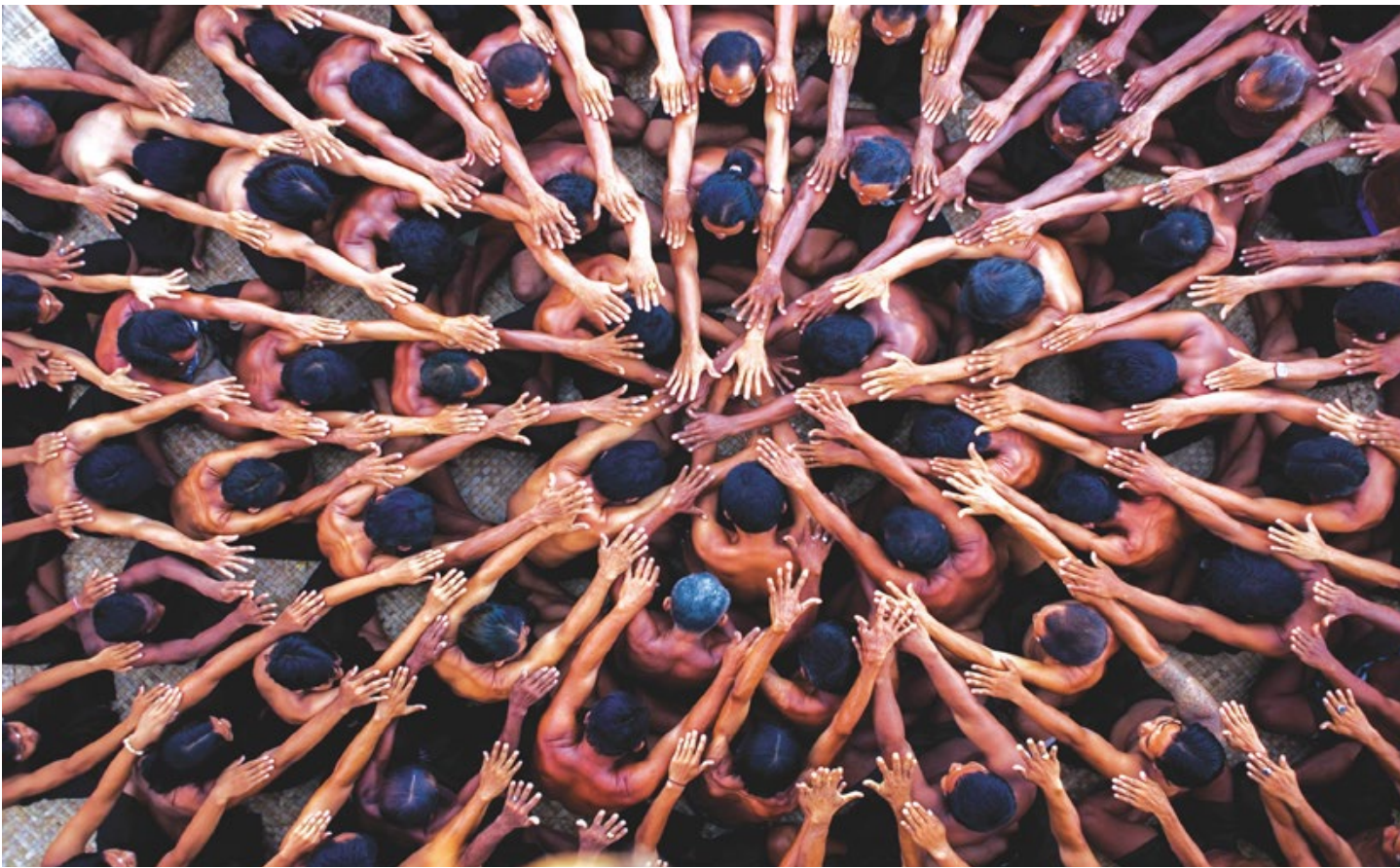




make sure they approach a new location with confidence?

‘Take a workshop from me!’ Wolfe declares. ‘That’ll loosen you up a little. But seriously, the best way to get comfortable and then get better is to practise. The beauty of shooting digitally is that results can be seen instantaneously. Whether it’s with your phone or a point-and-shoot, or a nice DSLR, everyone has to start somewhere. I tell people to set up lessons for themselves, set up goals. If you need a nudge, there are so many resources online now that make this very easy.

‘Research is of course key, as well,’ he continues. ‘One thing about travelling a lot is that I come into contact with a lot of other travellers, who give me recommendations, warnings and tips. I bring these ideas back to the office and together with my small staff we research to find what is best for my current projects. The web is an







## ART WOLFE'S KIT



Art Wolfe has used Canon cameras for years and old habits die hard. Currently, his favourite is a Canon EOS 5DS R, and his go-to lenses are a 70-200mm f/4L IS and 24-105mm f/4L IS for street photography. If he is on a wildlife shoot, he brings along a 200-400mm f/1.4L IS USM and a 1.4x converter.

➤ amazing resource, but it is only one aspect. Getting on the phone and talking to people on the ground is still extremely relevant.'

It's also important to embrace something that can be considered a dirty word – failure. Wolfe, despite his incredible success, is not so arrogant as to think himself impervious.

'Of course, I always remember the shots I didn't get,' says Wolfe, 'but it gives me a reason to return and try again. I am nothing if not stubborn.'

For instance, on several occasions, he has travelled to Ladakh, India, with the aim of photographing snow leopards. In the 1990s, he had no luck at all, never getting closer than about four miles, despite several

**Above: Simbu Dancers, Mount Hagen, Papua New Guinea, August 1994**

Canon EOS-1N, 70-200mm, 1/30sec at f/16, Fujichrome Provia shot at ISO 200

**Below left: Spiritual journey, Ganges River, Uttar Pradesh, India, January 2001**

Canon EOS 3, 17-35mm, 1sec at f/22, Fujichrome Velvia

attempts. Then, in February 2014, he 'just about' succeeded. However, the image he captured was shot from a distance – not what he'd hoped for. 'Needless to say, Ladakh is still on my travel list,' he says.

### Staying the course

Flicking through the pages of *Photographs from the Edge*, you're struck by the sheer volume of work that Wolfe has produced throughout his career. As the photographer who has seemingly shot everything, how does he stay fresh and keep the spectre of inertia at bay?

'At times, motivation is a huge challenge for any artist,' says Wolfe. 'Photography and travel are my stimulants of choice, along with coffee – I'm a good Seattleite that way. I get a huge charge out of being on the move, seeing new things and meeting new people.'

'I was lucky because my parents gave me a huge amount of leeway, but I think that is because they saw I had a focus even at a very young age. I was obsessed by wildlife and the outdoors, and sat with my mother as she learned to paint. Making art has always been the main goal of my life. As an artist, I feel inspired when I am inspiring other people. It's a simple but extraordinary task to share this passion, which I do by teaching in the classroom and in the field. One thing art school drilled into me is never to be complacent. The day photography gets stale for me is the day I die!'



Art Wolfe is considered to be one of the world's leading nature photographers. He has published several books, won multiple awards and has been a leading figure in conservation. To see more of his work, visit his website at [www.artwolfe.com](http://www.artwolfe.com).





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# Elements of a scene

Earlier this year, **Ian Cameron** was crowned 2015 Scottish Landscape Photographer of the Year. Here he recounts the stories behind some of his images

**T**hree strong scenic images are required to make up a portfolio to meet the requirements to win the title Scottish Landscape Photographer of the Year. I think I entered seven images into the 2015 competition and a number of weeks later I was informed that three of my pictures had been shortlisted. Eventually I found out I'd won.

One image is of an old house that stands on a high moorland road between Braemore Junction and Dundonnell in Wester Ross (see opposite page, bottom). The second is of Ben Loyal, one of Sutherland's most shapely peaks (opposite page, top). It is spectacularly situated in the far north of Scotland close to the lovely village of Tongue. There is a

colossal estuary nearby with a massive tidal excursion and the delightfully attractive Loch Hakel, which produces superb reflections of Ben Loyal, at either end of the day. During the summer, with appropriate weather, the mountain peak lights up. On this particular morning the clear, cold night air had chilled the water and at the first warm kiss of sunlight wraiths of mist lifted off the surface adding immeasurably to the atmosphere of this classic scene.

Another image is of Loch a' Chroisg near Achnasheen (below). The loch lies in an east/west direction and is surrounded by high mountains on both the northern and southern shores, effectively protecting it from the wind. On the

morning I turned up the temperature was -26°C and a thick crust of hoar frost had covered every blade of grass, branch and twig such that they were bowed down by the sheer weight of ice built up over three days of sub-zero temperatures. A thick blanket of freezing mist had lifted off the loch and hung suspended in the air; from it, tiny crystals of ice were precipitating, slowly adding to the build up of frost. Out of nowhere a brilliant beam of amber sunlight scoured the shore at the far end of the loch traversing toward me and eventually striking my position.

I call light, composition and subject matter the 'holy trinity' of landscape photography. These three things working in perfect harmony provide the defining moment, regardless of the duration of that moment. In my opinion, light – its quality, colour, strength and direction – has the greatest influence on the success or otherwise of the pictures I take. I believe you can make a rusty nail sticking awkwardly out of a piece of wood look good in great light. It's also worth mentioning that I don't believe great light exists exclusively at either end of the day. Good light can be soft and directionless, colourless or colourful – it merely needs to be appropriate to the mood you want to convey.

## Reliving the perfection

I want my pictures to transport me back to the scene as I remember it so I can relive the perfection of that moment and experience the same emotion I felt when I pressed the shutter. That picture needs to match as accurately as possible the hue, saturation and contrast that I perceived when I was there. In short, it has to be completely believable and totally realistic.

The problem is, when you seek and photograph extraordinary light and the impact it has on a scene, your believability in the eyes of others takes a severe bashing. Perhaps that is why I still insist on shooting with film, as it tends to lend credibility to an image. I don't pretend for one instant that the colour palette of Fujifilm Velvia is entirely accurate – it isn't – but it is at least repeatable and the results satisfy me and the screams of 'Photoshopped' are instantly abated when the original transparency is placed on a light box.

Out of necessity and in a professional capacity, I have to make the best of the weather and the circumstances I am dealt,

**Below left: 'Caramel Ice', Loch a' Chroisg, near Achnasheen, Scottish Highlands**  
Pentax 67II, 55-100mm, 1/4sec at f/22, Fujifilm Velvia 50, 0.3ND hard edge graduated filter



Ian is a landscape photographer based in Scotland. He offers various workshops and is the author of *Transient Light*, which can be purchased from his website for £15. If you would like to learn more, visit [www.transientlight.co.uk](http://www.transientlight.co.uk).







although I tend to optimise my choice of location accordingly. I run photographic courses and the weather listens to no man. When I'm with clients I prefer to work in conditions that inspire them – generally that's broken cloud and sunlight, little wind and no rain. Seemingly, I have a much more masochistic demeanour. I enjoy the challenge of managing ridiculous conditions and I achieve an enormous amount of satisfaction salvaging something wonderful from an apparently lost cause.

### Favourite locations

In Scotland my favourite locations are the islands of Lewis and Harris with their stunning pristine beaches; the beaches, mountains, lochs and the wild immediacy found in the mountain landscapes of Torridon; and the sheer variety and emptiness of Inverpolly in the northwest Highlands. Out of Scotland I enjoy the Lofoten Islands in Norway for their drama and exquisite light, and for a complete change the warmth and colour in the lavender fields



**Above: 'Awakening Ben Loyal', Sutherland, Scottish Highlands**  
Pentax 67II,  
55-100mm, 1/2sec  
at f/22, Fujifilm  
Velvia 50, 0.45ND  
hard edge  
graduated filter



**Right: 'Ceciles House', between Braemore Junction and Dundonnell, Wester Ross, Scottish Highlands**  
Pentax 67II,  
55-100mm, 1sec at  
f/22, Fujifilm Velvia  
50, 0.45ND hard  
edge graduated  
filter



# Accessories

Useful gadgets to enhance your photography, from phones to filters...

## Kenro Karoo Ultimate Travel tripod kit

● Around £200 ● [www.kenro.co.uk](http://www.kenro.co.uk)

**Richard Sibley** tests a flexible tripod kit that's great value

THE KAROO Ultimate Travel tripod kit, which is Kenro's latest carbon-fibre tripod, makes some bold claims before you have even taken it out of its bag. It's not the smallest or lightest travel tripod you can buy – it's more in line with the Manfrotto 190 line than the Gitzo Traveler range – but it does have a few features that make it extremely versatile in a number of situations.

First, the Karoo has the ability to reverse the centre column. When this is combined with a low leg angle, the tripod has a working height of just 20.5cm, with a DSLR then supported, upside down, a few centimetres off of the ground for very low shots.

Like many other tripods, one of the legs can be removed and used as a monopod, but the standout feature is the ability to rotate the centre column from vertical to horizontal. The rotation is made possible thanks to an ingenious ball socket in the supporting head. Switching orientation is easy to do and takes around two seconds. While not especially useful for switching the camera orientation from portrait to landscape, it is useful for shooting straight down on the ground without the tripod legs being in shot. It's also useful for getting macro images at awkward angles, or simply helping to balance the camera and tripod when shooting on less-than-ideal terrain.

### Verdict

Without the swivel centre column, the Karoo is a well-made tripod with all the standard features you expect to see on an affordable tripod. With the swivel head, it offers that little bit more for photographers and becomes a good all-round tripod that is particularly suited to travel photography. It may lack some of the finesse of its direct competitor, the Manfrotto 190, but it is much cheaper, so it's a good alternative for those on a budget.



### Short centre column

A short centre column is also supplied for low-angle shooting.

### Ballast hook

Placing your camera bag on this hook will add additional weight.

### Leg angles

There are three different angles for each leg.

### Twist leg locks

These take a few twists to lock, but I found them to be strong and secure.

Amateur  
Photographer  
Testbench  
Recommended  
★★★★

### At a glance

- Four-section carbon-fibre legs
- Maximum height: 187cm
- Minimum height: 20.5cm
- Folded length: 48cm
- Weight: 1.93kg
- Padded bag included

### TRIPOD HEAD

INCLUDED with the Karoo Ultimate is the Kenro KENBC2 ball head. Angle markings around the base of the head allow it to be used for panning rotations, while the quick-release clamp is very solid, yet the plate can be removed easily. There is also a friction-adjustment knob. While the friction adjustment works, it doesn't have the fluidity of more expensive heads, so it can be awkward to use as you increase the tension. However, when everything is locked in position, the head is very secure and has no problem holding an enthusiast DSLR and a 70-200mm f/2.8 lens.





# Cullmann Sydney Pro Maxima 425+ camera bag

● Around £60 ● [www.cullmann.de](http://www.cullmann.de)



MESSENGER bags are very popular, combining a modern style with all the pockets a photographer needs. There are myriad styles to choose from and the Sydney Pro Maxima 425+ from Cullmann is another new addition. Made from plastic materials, it's nice and light even with the removable padded camera insert.

Two small straps allow the bag to be carried by hand, but a little padding on these would be a nice touch. The shoulder strap is made of the same hard-wearing nylon material as the straps and has a well-cushioned shoulder pad. But if you are short, or wear your bag higher on your side, I would advise trying before you buy, as the pad may not sit on your shoulder if the strap has been shortened too much.

All the zips have rubber finger loops for use when wearing gloves, and the one for the main compartment is weatherproof, which could save your equipment getting wet if you get caught in a shower. The bag isn't entirely waterproof, but there is a rain cover supplied.

The caddy will hold an enthusiast-style DSLR camera or CSC with a small zoom attached. On either side there is room for two additional lenses up to around 24-70mm f/2.8 in size. Various pockets inside can be used to organise accessories, although I would have liked a secure zipped pocket. A padded rear compartment will hold a 13in laptop and a pocket on the back is perfect for documents or a tablet. A zipped side pocket and an elastic water-bottle pocket complete the exterior.

Overall this is a good messenger bag, but it could do with a few tweaks to be perfect. It does, however, represent good value for money.

**Richard Sibley**



The Sydney Pro Maxima 425+ measures 35cm wide and 23cm high

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- ISO 100-102,400
- 6fps continuous shooting
- In-body image stabilisation



# Pentax K-70

**Andy Westlake** tests Pentax's latest fully featured mid-range DSLR with in-body image stabilisation

## For and against

- +** Effective in-body image stabilisation that works with every lens
- +** Large, bright viewfinder is the best in its class
- +** Good contingent of external controls makes it easy to change settings
- Relatively slow and clunky live view
- In-camera JPEG processing needs a lot of tweaking for best results
- LCD screen isn't touch-sensitive

## Data file

Sensor	24.2-million-pixel, APS-C CMOS sensor
Output size	6000x4000 pixels
Focal length mag	1.5x
Lens mount	Pentax K
Shutter speeds	30-1/6000sec
ISO	100-102,400
Exposure modes	P, Sv, Av, Tv, TAv, M, B, auto, scene
Metering	77-segment, spot, centreweighted
Exposure comp	±5EV in 1/3 steps
Drive	6fps
Movie	Full HD (1920x1080 pixels), 30fps
External mic	Yes, 3.5mm stereo
LCD	3in, 921,000-dot fully-articulated LCD
Viewfinder	0.95x magnification, 100% coverage
AF points	11-point phase-detect
Memory card	SD, SDHC, SDXC
Power	D-Li109 rechargeable Li-ion
Battery life	Approx 410 shots
Dimensions	125.5x93x74mm
Weight	688g (with battery and card)

I have to admit to having a soft spot for Pentax DSLRs; I've used them on and off for almost a decade, and have always found them capable and pleasant to shoot with. But one thing I really don't understand is their naming convention. The subject of this review, the K-70, isn't an update to the three-year-old K-50, as might be expected. Instead, it takes last year's K-S2 and upgrades it with a 24.2-million-pixel sensor (from 20.2 million pixels), while adding a smattering of extra features, including the Pixel Shift Resolution system seen in other recent Pentax SLRs. But in terms of body design, it's a dead-ringer for the K-S2, aside from a few small cosmetic changes. The logic of the naming progression escapes me completely.

Having got that out of the way, though, it's clear that when you look at its specification, the K-70 follows both its predecessors in offering an awful lot of camera for your money. In terms of pricing, it's

up against mid-range DSLRs such as the Nikon D5500 or Canon EOS 750D/760D twins, but throws in lots of desirable features that they lack. From in-body image stabilisation that works with every lens you can mount, through twin control dials and extensive customisation options, to the large, bright pentaprism viewfinder with 100% coverage, it outscores its rivals in almost every respect. However, it's bulkier and heavier than its rivals, and lacks a touchscreen. Unusually, it's not sold with an 18-55mm kit zoom, but instead is available either body only, or with an 18-135mm lens that offers a useful 27-200mm equivalent range.

Despite the brand's rich photographic heritage and undoubted value for money, Pentax DSLRs have struggled to gain market traction in recent years against the twin behemoths of Canon and Nikon. So does the K-70 offer anything sufficiently compelling to reverse that trend?





Here I applied **-0.7EV** exposure compensation to silhouette the tree, using the new compact Pentax-DA 50-300mm f/4.5-6.3 lens at 230mm 1/800sec at f/8, ISO 200

## Features

With the addition of a 24.2-million-pixel APS-C sensor, the K-70's pixel count is now on a par with its main rivals. In truth, the difference in resolution compared to the K-S2 is inconsequential, but there's no underestimating its importance in marketing the camera to first-time buyers. With no optical low-pass filter, the K-S2 should match or exceed its competitors in terms of detail rendition, although with a greater risk of imaging artefacts such as aliasing, false colour and moiré. But like other Pentax cameras, the K-70 has a trick: it can use its in-body image-stabilisation system to eliminate these flaws by slightly blurring the image, emulating the role of a conventional anti-aliasing filter.

Indeed, it's the in-body image stabilisation, along with its associated features, that really marks the K-70 out from the competition. The system brings some key advantages compared

to Canon and Nikon, which both rely on in-lens stabilisation. It works with every lens you can fit onto the camera, including types that usually don't include optical stabilisation, such as fast primes and wideangle zooms. It's also capable of correcting for rotation around the lens axis, which can contribute significantly to image blurring during long exposures. However, in-body stabilisation is less effective when it comes to shooting with long telephotos, because the sensor movements required become ever more extreme. The viewfinder image isn't stabilised, either, which can make composition more difficult.

The IS unit brings some extra useful features. First is Pixel Shift Resolution mode, which combines four exposures, made by moving the sensor by precisely one pixel between each. This allows the sampling of full-colour image information at each pixel location, which promises improved image quality. We'll look into this later.

Second is horizon correction: because the IS mechanism can rotate the sensor, it can be set to ensure that the horizon is always kept level even if you hold the camera slightly askew, which can be handy for landscape shooting.

Third is Pentax's Astrotracer function: in conjunction with the O-GPS1 GPS unit, the camera can move the sensor to keep track of star movements during long-exposure shots of the night sky. This is complemented by a newly added 'night-vision' LCD mode, that uses a low-contrast red display to avoid dazzling your eyes during night-time shooting.

Aside from all this cleverness, the K-70 offers a very solid core feature set. Its 11-point AF system includes nine cross-type points towards the centre, which are sensitive to both horizontal and vertical detail for greater accuracy. It's capable of continuous shooting at six frames per second, which is faster than its main rivals. Its top shutter speed is likewise a little

swifter, at 1/6000sec compared to 1/4000sec, which is handy if you want to freeze action or shoot with fast lenses in bright light.

The sensitivity range covers a remarkably broad ISO 100-102,400, but as we'll see later, the top settings aren't great.

However, it's when we look further that the K-70 really outshines its rivals. You get a whole array of features usually only found on more expensive models, such as in-camera raw conversion, autofocus micro-adjustment, and the ability to use the aperture ring on old Pentax K-mount lenses. Unlike the Nikon D5500, the K-70 can autofocus with older lenses that don't have built-in AF motors. You also get a dual-axis electronic level to help keep your compositions straight, although only in live view: in the optical viewfinder, the exposure-compensation scale can be repurposed as a horizontal level.

Those interested in video will find that the K-70 can





# Pixel shift Resolution

THE PENTAX K-70 includes the Pixel Shift Resolution system previously seen on the K-3 II and full-frame K-1. In almost all cameras, the light-sensitive pixels capture red, green or blue light, and a full-colour image is built up using a clever process of interpolation between them. But this can give rise to softness and artefacts when examining images closely at the pixel level.

Pixel Shift Resolution mode, however, combines the information from four exposures that are made by moving the sensor by precisely one pixel between each in a square pattern. This allows the sampling of full-colour image information at each pixel location in the final

image, which gives much-improved image quality. The camera has to be fixed on a tripod for it to work, but like the full-frame K-1, the K-70 includes a motion-correction setting that takes into account subjects that move between the exposures.

In practice, the system works well, although naturally you'll need a good lens to make the most of it. Images taken in Pixel Shift Resolution mode show visibly finer detail, and the motion-correction setting dramatically reduces image artefacts on moving leaves or water, although it doesn't quite eliminate them. Because of this, it's still best suited to static subjects such as still life or architecture.



Pixel Shift Resolution mode captures finer detail, while enabling Motion Correction substantially reduces image artefacts



Standard 24MP single-shot mode



Pixel Shift Resolution mode



Motion Correction off



Motion Correction on

Out-of-camera JPEG



The K-70's auto white balance has a tendency to give overly cool JPEGs

record in full HD at up to 30fps. Pulling the power switch beyond the 'On' position engages video mode, complete with the requisite 16:9 live view display, and there's a 3.5mm stereo socket for using an external microphone. You can record in any exposure mode you want, including full manual. For video, the in-body IS is a bonus, but the lack of a touchscreen means that the K-70 can't offer features such as touch pull-focus, or silent adjustment of camera settings.

As we'd expect these days, Wi-Fi is built in, allowing remote control of the camera from a smartphone or tablet with a decent level of manual control. You can also transfer images from the camera to your phone for sharing on social media. The free Image Sync app is far from intuitive to set up and use, but once you've got the hang of it the app works well enough.

If you prefer a conventional remote release, the K-70 is equipped with an infrared receiver for use with the Remote Control F. Its 3.5mm microphone socket also accepts the matched Cable Switch CS-310, or it can be used with older Pentax-compatible remote controls that have a 2.5mm plug via a simple adapter.

## Viewfinder and screen

One area where the K-70 is far ahead of its peers is in its optical viewfinder. Compared to the pentamirror set-ups used by Canon and Nikon, it uses a pentaprism that gives a significantly larger view with practically 100% coverage of the final view. As you might expect, this improves the shooting experience no end. An information panel below the focusing screen

displays key exposure data in a logical, easy-to-read fashion.

The rear screen appears to be the same 3in, 921,000-dot fully articulated LCD as that found on the K-S2. It's sharp and detailed, and its flexibility makes it great for shooting at odd angles, or when using a tripod. The lack of touch sensitivity makes little practical difference when shooting with the viewfinder, but slows down operation in live view or playback.

## Build and handling

As we'd expect for the price, the K-70's body is constructed mainly of plastic; it has a softer, more rounded look than the angular K-S2. There's nothing to complain about in terms of fit and finish, and unlike its rivals the camera is dust and splash-proof when used with one of the wide range of WR-designated Pentax lenses.

The K-70 is unusually shaped, with a small frontal area but

Detail crop





**Processed raw****Re-processing the DNG raw file gives much more accurate colours**

larger-than-usual depth from the lens mount to the screen, to accommodate the image-stabilisation unit. Its grip is also very large – almost 3in deep front to back – which will be welcome to those with larger hands. The chunky rubber coating and pronounced ‘hook’ for your middle finger gives a very secure hold, especially with larger lenses, and I was quite happy to carry the camera around one-handed for extended periods, which isn’t often the case with small DSLRs.

The large grip gives plenty of space for controls, and the K-70 makes use of it by including twin electronic control dials front and rear, in contrast to most other cameras at this price point which usually only have one. The front dial is placed rather far forward of the shutter button, while the rear dial is perhaps too close to the viewfinder, so operating them can be a bit of a stretch. But usefully,

their functions can be customised for each exposure mode, which is unusual at this price and means photographers should be able to set the camera up to their liking.

Like the K-S2, the D-pad on the camera’s back serves double duty. The directional keys provide quick access to ISO, white balance, flash and drive modes, but can be toggled to give direct control of the AF area by holding down the OK button in their centre. I find this to be a great system compared to either the Canon EOS 750D, which requires lots of thumb movement to move the AF point, or the Nikon D5500, which demands extra button prodding to change those secondary settings.

Perhaps the K-70’s best feature, though, is the Info button on the back. Pressing this calls up a grid of a further 20 settings that can be changed by selecting the relevant icon and rotating the rear dial. It’s simply laid out

**High ISOs are very usable, with strong colours and reasonable detail even at ISO 6400**  
**55-300mm lens at 300mm, 1/250sec at f/6.3**



## Focal points

The K-70’s weather-resistant body houses a strong set of photographic features

### IR remote receiver

A receiver on the front of the handgrip is compatible with Pentax infrared releases for wireless remote control.

### Battery

The D-Li109 battery is rated for 410 shots per charge. An external charger is supplied with the camera.

### Raw/FX button

Turns raw on and off by default, but is also customisable to operate depth of field preview or exposure bracketing.

### Connectors

Micro-USB and Micro-HDMI connectors are found under a flap on the handgrip. The 3.5mm microphone socket on the other side also accepts the CS-310 wired remote control.



### Pop-up flash

The built-in flash is released by a button on the side of the pentaprism, and has a guide number of 12m @ ISO 100.

### Wi-Fi button

This activates the built-in Wi-Fi, but can also be reconfigured for other functions.

### Green button

Pentax’s unique green button is used to quickly set a correct exposure in manual mode, or reset exposure shift in program.







**In-body IS works well – this was handheld at 18mm and 1/4 sec**

and easy to understand, and means you'll only rarely have to venture into the menus.

Alongside the usual set of exposure modes, the K-70 incorporates some that are unique to Pentax. The TAv mode lets you fix the shutter speed and aperture, then have the camera adjust the ISO to match, taking into account any exposure compensation you wish to apply. Other brands now offer much the same concept with auto-ISO in manual-exposure mode, but the Pentax approach is arguably more logical.

## Autofocus

If there's one area where the K-70 lags behind its peers it's autofocus. It's not terrible, but the 11-point system feels dated, particularly when compared to the Nikon D5500's 39-point set-up that's more densely packed and covers a larger area of the frame. This makes the biggest difference when trying to track moving subjects, and is much less important if you mainly shoot static ones. One distinct flaw is the red marker for the active AF area, which is dim and difficult to see in bright light. This makes it too easy to find yourself using the wrong focus point and risking misfocused shots.

When it comes to working in live view, the K-70 is the first Pentax DSLR to include on-sensor phase-detection elements to provide a hybrid focusing system. In reality, these seem to do very little; the K-70 doesn't seem much improved over the K-S2. It's not too bad as DSLRs go, but it's much slower autofocusing in live view than any mirrorless competitor, and personally I found it too clunky for normal use. This is compounded by the camera's insistence on flipping the mirror

down and up again to take a picture in live view, which feels about a decade out of date.

If you wish to focus manually, however, the K-70 provides a somewhat better experience than its competitors. The large, bright viewfinder makes judging correct focus easier, while almost all lenses include 'Quick Shift' manual focus by turning the focus ring, even in AF mode. In live view you get an optional focus-peaking display, and you can access magnified view simply by pressing the OK button.

## Performance

In real-world use the K-70 turns out to be a pretty capable camera. Its metering is generally reliable, but as is often the case you'll probably find yourself having to apply exposure compensation with unusually light or dark subjects. However, auto white balance tends too much towards the cool side for my tastes, and I generally preferred using a preset such as 'daylight' or 'cloudy'.

If you want to use JPEGs out of the camera, then it's worth taking time to understand the settings and decide which you prefer. For example, I find the default 'bright' colour mode over the top and prefer to use 'natural' instead. If you'd like to retain as much detail as possible, then it's best to switch the sharpness mode to Fine, as the standard setting gives rather mushy results. Shooting raw gives the freedom to adjust this all after the event, using the well-designed in-camera raw converter.

The weather-resistant Pentax 18-135mm lens complements the K-70 pretty well. Like most superzooms, it's sharpest in the middle of its range but much weaker towards either end, with visibly softer corners.

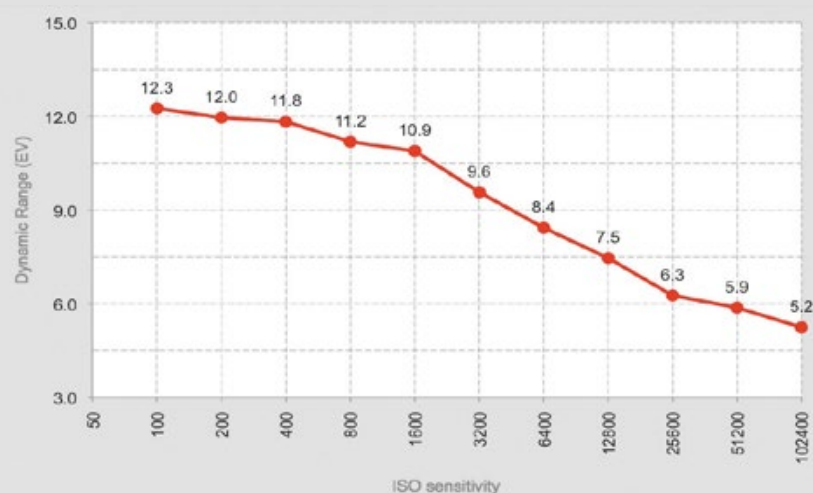


# Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

With its 24-million-pixel APS-C sensor, the K-70 offers image quality that's at least a match for its peers and can only really be surpassed by much more expensive full-frame models. With a good lens, it records lots of detail at high ISOs, and image quality stands up really well as the ISO is raised. I was quite happy shooting at ISO 3200, and could live with ISO 25,600 at a pinch, but would avoid the top two settings. Raw shooters will be pleased to find that it can record using Adobe's open-standard DNG format, which means that unlike other new models, you probably won't need to update your raw conversion software to handle its files.

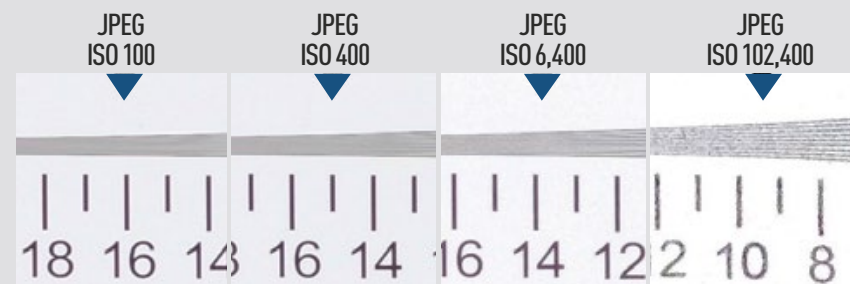
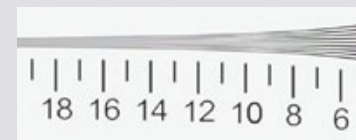
## Dynamic range



The K-S2 delivers very acceptable results in our Applied Imaging tests, broadly in line with its bigger brother the K-3 II, which also uses a 24-million-pixel APS-C sensor. Starting at 12.3EV at ISO 100, the readings initially decline only slowly to ISO 1600, where we still record almost 11EV. Beyond this, fall-off is more marked, indicating rapidly increasing noise levels, particularly in the shadows. By ISO 25,600, dynamic range has declined to a barely acceptable 6.3EV, with the higher ISO settings recording even lower readings, confirming their very marginal quality.

## Resolution

Below we show details from our resolution chart test pattern (right). Multiply the number beneath the lines by 200 to give the resolution in lines per picture height.



When shooting in raw, the K-70 can resolve at least 3600 lines/picture height. But the lack of a low-pass filter means that this comes with some moiré and false colour. This is suppressed by the camera's JPEG processing, resulting in a clear drop in resolution to around 3200l/ph. Increasing the ISO further reduces resolution, to around 3000l/ph at ISO 6400 and 2600l/ph at ISO 25,600. The AA Filter Simulator reduces resolution to 3400l/ph at the Type 1 setting and 3000l/ph at Type 2, while reducing imaging artefacts.



## Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



JPEG ISO 100



JPEG ISO 400



JPEG ISO 1600



RAW ISO 6400



JPEG ISO 25,600



JPEG ISO 102,400



Looking at our standard test scene, the K-70 delivers detailed, noise-free results at ISO 100, which are a match for any current APS-C camera. As the sensitivity is raised, noise gradually increases, with the finest detail starting to suffer at around ISO 800. Even so, settings up to ISO 3200 are still eminently usable, and it's only at ISO 6400 that low-frequency colour noise can start to creep into the camera's JPEG files. At higher settings this gets more visible, as does luminance noise in the midtones, and personally I'd steer clear of ISO 51,200 and 102,400 unless it's absolutely necessary, as the image quality at these settings is very marginal indeed. Switch to shooting raw and you get more control over noise reduction, which means that those top two sensitivity settings become slightly more usable, if still very much for emergencies only.

## The competition



### Canon EOS 750D

**Sensor** 24MP APS-C CMOS  
**Price** £749 with 18-135mm lens  
**ISO** 100-25,600 (expanded)  
**Continuous shooting** 5fps  
**Reviewed** 20 June 2015



### Nikon D5500

**Sensor** 24MP DX CMOS  
**Price** £749 with 18-140mm lens  
**ISO** 100-25,600 (expanded)  
**Continuous shooting** 5fps  
**Reviewed** 14 March 2015



### Panasonic Lumix DMC-G80

**Sensor** 16MP Four Thirds MOS  
**Price** £799 with 12-60mm lens  
**ISO** 100-25,600 (extended)  
**Continuous shooting** 9fps  
**Reviewed** 12 November 2016



Read the full tests of these cameras at [www.amateurphotographer.co.uk/reviews](http://www.amateurphotographer.co.uk/reviews)

## Verdict

PENTAX DSLRs traditionally offer serious value for money, and the K-70 very much follows suit. At a price point that places it in direct competition with the Nikon D5500 and Canon EOS 750D and 760D, it offers a very tempting feature set. It's not as attractively styled, and its chunky grip may not feel as immediately comfortable in your hand, but this is more than made up for by its larger viewfinder, twin control dials and weather-resistant build, which make it much more pleasant and versatile to shoot with.

The K-70's key feature, though, has to be its in-body stabilisation system. This works with every single lens that can be used on the camera, and therefore a vast array of K-mount optics dating back to the mid-1970s. Crucially, this includes a range of lens types that aren't available in optically stabilised versions for other systems. Not only is the in-body IS great for low-light shooting, but it also lets you use slow shutter speeds creatively for motion-blur effects, or stop down for extra depth of field without having to raise the ISO as much. Its associated features, such as the anti-aliasing simulator, Pixel Shift Resolution, and automatic horizon correction count as nice to have, too. The flip side is that it's not such a great system for working with long telephoto lenses.

If the K-70 has one weakness, it would be autofocus. It works absolutely fine with static subjects, but the more sophisticated



systems on its rivals give them the edge with moving subjects. If you were planning to shoot a lot of sports, action or wildlife photography using telephoto lenses, then it's probably not the best choice. The lack of a touchscreen is also worth noting, although this being a DSLR that works best when shooting with the optical viewfinder, I honestly didn't miss it that much.

Overall, the K-70 offers great value and a solid set of features in a compact body that should be easy to use for beginners. But equally, it will keep budding photographers happy for longer as their experience grows and they start to experiment with the more advanced features that it includes in abundance. For the price, the K-70 is hard to beat.



FEATURES	9/10
BUILD & HANDLING	8/10
METERING	8/10
AUTOFOCUS	7/10
AWB & COLOUR	7/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	9/10



ROUND TWO  
NOW OPEN!



# AFOY

## Amateur Filmmaker of the Year competition

MORE THAN  
£13,000  
IN PRIZES  
TO BE WON!

Your chance to enter the UK's best competition for budding amateur filmmakers

ROUND Two of our Amateur Filmmaker of the Year (AFOY) competition for 2017 is now open. AFOY challenges you to get creative with your filmmaking, and gives you the opportunity to win some fantastic prizes worth more than £13,000 in total.

The competition is split into three rounds, each with its own

theme: Travel, Environment and People. To enter, submit a video no more than five minutes in length, of HD quality. You can shoot on any camera, and the content and editing are up to you – so long as it fits the round's theme (see below).

Visit [www.thevideomode.com](http://www.thevideomode.com) to view the top videos, as well as

the scores and a leaderboard for the overall competition. The winner will be the entrant with most points after three rounds, who will win the overall prize and the title Amateur Filmmaker of the Year 2017.

Round Two (Environment) is open now and when entering, make sure you fulfil the brief.

### Round Two: Environment

What does the environment mean to you and do you think on a local or global scale? Try thinking about your interior environment in your home or at work. Alternatively, consider your garden or another environment that is close to you. The choice is yours!

**Rounds and dates** Below is a list of the rounds, their themes and the dates you need to know. To view the results, visit [www.thevideomode.com](http://www.thevideomode.com). Don't forget you will also be judged on creativity and technical excellence.

Theme	Opens	Closes
Round One: Travel	1 Sept	31 Oct
Round Two: Environment	1 Nov	31 Dec
Round Three: People	1 Jan	28 Feb

The overall winner will be announced in March 2017

**Prizes** Enter to win your share of prizes worth more than £13,000!

**Round One Winner**  
Canon XC10+  
Directional Mic DM-E1  
Worth £2,000  
**Runner-Up**  
Canon LEGRIA Mini X  
Worth £300

**Round Two Winner**  
Canon EOS 7D Mark II, EF 24-105mm  
f/4L IS USM, EF 50mm f/1.8 STM and  
EF-S 10-18mm f/4.5-5.6 IS STM  
Worth £2,475  
**Runner-Up** Canon Directional Mic  
DM-E1 Worth £274.99

**Round Three Winner**  
Canon EOS 5D Mark III and EF  
24-105mm f/4L IS USM  
Worth £3,199  
**Runner-Up**  
Canon Directional Mic DM-E1  
Worth £274.99

**Overall prize** Canon EOS C100 Mark II and 24-105mm Worth £4,625

Visit [www.thevideomode.com/afoyenvironment](http://www.thevideomode.com/afoyenvironment)  
to send us a link to your short film and to view the full terms and conditions

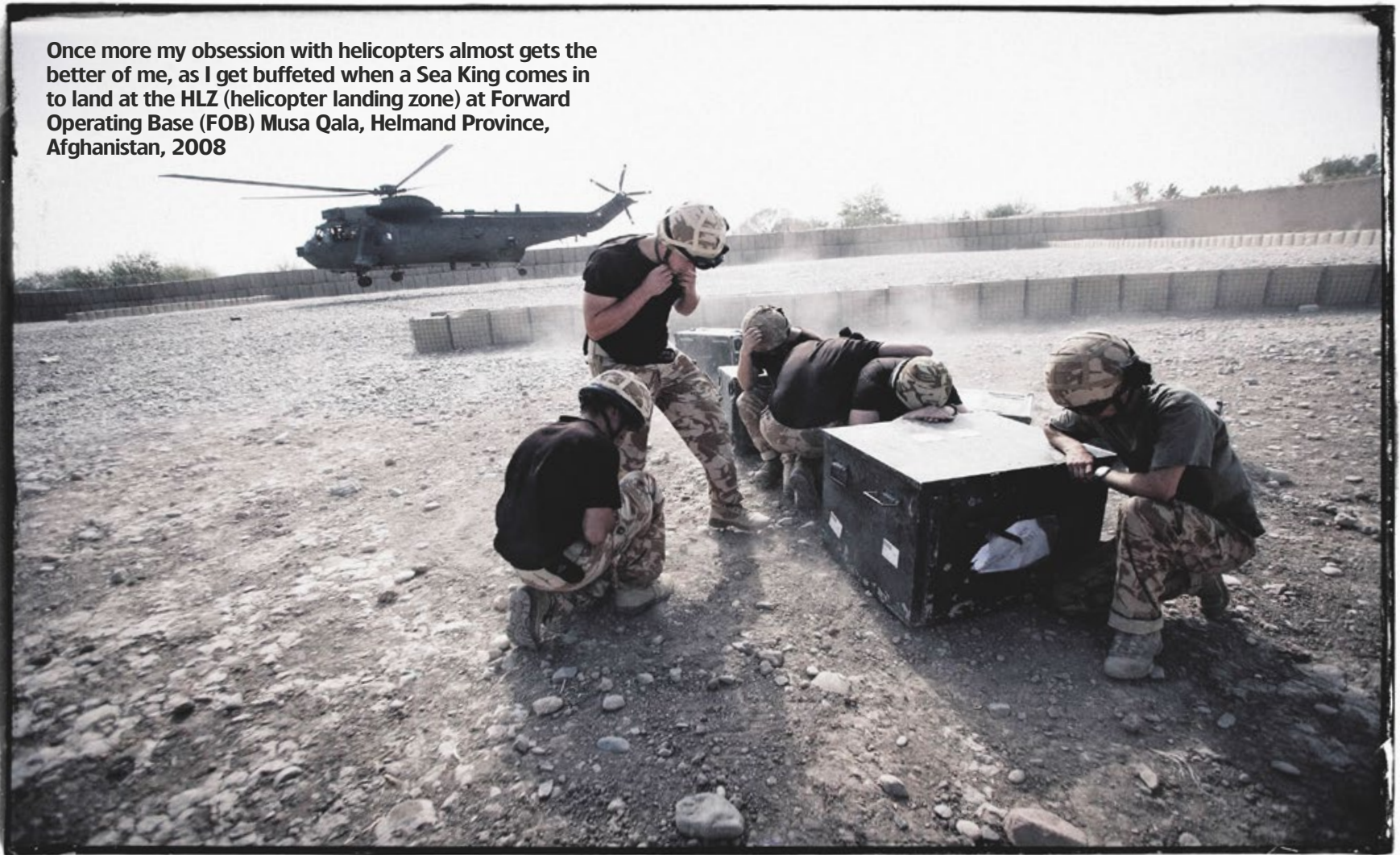
# THE VIDEO MODE

In association with

Canon



Once more my obsession with helicopters almost gets the better of me, as I get buffeted when a Sea King comes in to land at the HLZ (helicopter landing zone) at Forward Operating Base (FOB) Musa Qala, Helmand Province, Afghanistan, 2008



# Shooting wide

Professional photojournalist **Andy Blackmore** on the lens that is as much a part of his life as a well-worn pair of slippers – the **Canon EF 17-35mm f/2.8L USM**

## Data file

**Price** Approx £450 (second-hand)  
**Filter diameter** 77 mm  
**Lens elements** 15  
**Groups** 10  
**Diaphragm blades** 7  
**Aperture** f/2.8-22  
**Minimum focus** 0.42m  
**Length** 95.7mm  
**Diameter** 83.5mm  
**Weight** 545g  
**Lens mount** Canon EF



**C**ameras come and cameras go – although in my case, they don't. You see, my house has become a bit of an elephant's graveyard for used kit. Here, it seems, old cameras come to die. And so a cluttered collection litters my home. Imagine a huge bag has been stuffed beyond bursting point, scattering its photographic shrapnel far and wide. Now you have a picture of chez Blackmore. Peeling Hasselblad XPan cameras jockey for space with scuffed Kodak DCS 520 doorstops, icky sweat-stained body armour and a veritable iron 'chicken's nest' of lighting stands.

All of which is a long-winded way of saying that, by nature, I am not a tidy person. When I was but a tiny spanner in the well-oiled machine that is a picture desk, the state of my little slice of heaven was a source of constant annoyance to many a picture

editor. I never summoned up the courage to quote Albert Einstein, 'If a cluttered desk is a sign of a cluttered mind, of what, then, is an empty desk a sign?'

So it may come as a bit of a surprise if I tell you I'm anally retentive over the contents and

packing of my camera bag. There is a place for everything, and everything must be in its place. It takes me days. I pack, unpack and repack. What case shall I use? How many, and what, lenses can I take? What bodies are best suited? Do I need body armour? What clothing do I pack? What underpants are required – cotton or Aertex? Decisions, decisions. To help, I have a laminated plastic packing sheet, cobbled from a list the Army once provided. And as I pack, I tick off each item as it goes in the bag – sad or what?

More a lens man than a camera body man when it comes to kit, I'm not that fussy and I'll use whatever camera comes my



At first I was mobbed when I pointed the lens in anyone's direction. Iraq, 2009





A boy displaced by the Boxing Day tsunami shows me his marble. Sri Lanka, 2005

way. I have, and still occasionally use, a pair of hand-me-down original Canon EOS-1Ds. Yes, they are old and by today's standards the file size is minuscule, but they cost me a not-so-small fortune and I can't bear to see them fetch the price of a packet of crisps on eBay. Bruised and battered they may be, but they have been all around the world. Never one to dwell on my images that much, they make perfect reminders of the things I've seen and done – of a life I never, ever imagined I'd have.

I still can't believe the smorgasbord of experiences I've devoured. Almost paying for my house, and until recently providing a slightly-more-than-living wage, it's also made me a multi-millionaire in thrills. And while these may not pay the bills, they do help me rationalise that the sacrifices have been worth it. Experiences that, for some, would provide a lifetime of scintillating after-dinner conversation are becoming but dim memories. Each overwritten by the last exciting exploit, I'm no more accomplished or lucky than my peers, but I am fortunate enough to realise that it's the nature of

this profession, that in adventures it makes us wealthy beyond our wildest dreams.

## Boxing Day tsunami

Anyway, let's get back to my geriatric EOS-1D models. To say they were gas-guzzlers was an understatement. Packing issues were caused not so much by the physical size of the cameras, but by the number of batteries needed to sustain a day's shooting. It's all very well topping up batteries after a quick grip and grin at Downing Street, but a very different matter asking the patrol leader while in Afghanistan if he or the village elder knows where there is a three-pin 240-volt power supply you can use for half an hour to give the batteries a quick charge. Mind you, forget the cameras – there have been some times on assignment when I could have done with having my batteries recharged.

One such incident occurred when I was in Sri Lanka shooting with the subject of this piece, my Canon EF 17-35mm f/2.8 L USM. Apologies, I agree it's a bit nebulous, but bear with me. I'd been sent to the island by Metro to cover the 2004 Boxing Day tsunami. One morning I'd been



Spin blur – the last resort of the bored photographer. London Fashion Week



Children are washed and have head lice removed in a refugee camp after the Boxing Day Tsunami, Sri Lanka, 2005





A Chinook comes in to pick up mail at the HLZ (Helicopter Landing Zone) at Forward Operating Base (FOB) Musa Qala, Helmand Province, Afghanistan, 2008

feeling a bit odd. I huffed and puffed my way along the beach, accompanied by profuse sweating and strange sensations of detachment. I put these feelings down to emotion – it being the scene of the tsunami, where as many as 1,700 people were estimated to have lost their lives. I'd assumed that, and my walk in the midday sun, was making me feel queasy.

I started shooting, working my

the scale. Seemingly, I'd picked up a chest infection – no wonder, given the dust and what it comprised, due to the number of decomposing bodies in the area.

Pretty soon, I came to the conclusion that lugging a vest full of batteries around to keep those insatiable EOS-1Ds juiced-up was impracticable. Anyway, as my career progressed, the various bodies at my disposal increased thanks to my prodigious 'blagging'

at times not being able to shoot on a full-frame camera, means for much of the time it has been replaced by my second-favourite lens of all time, the Canon EF 17-35mm f/2.8L USM.

It's a cracking, well-made piece of glass, but it's a lens that has to fight for luggage space with a few of the other not-so-welcome constants to all my previous photographic expeditions. Alongside that marvellous piece of kit there are a few stowaways, such as a huge lack of self-confidence and, of course, their travelling companion – fear.

It's not so much that I'm fearful of death, or that something terminal will occur – although the thought does cross your mind. I don't worry the equipment might fail, more that I will. All my shots will be codswallop, and everyone will realise that I'm a talentless fraud who has been promoted well above his pay grade. There is also another thought that tap-dances across my mind – that something might occur to prevent me sharing all the amazing things that have happened with my partner. It's almost like they are not real until I've shared the exploits with her. But they say we make our own luck, and if so, this is the lens that helps me do it.

## 'My faithful Canon EF 17-35mm f/2.8L is almost the multi-tool of lenses, a jack-of-all-trades like my trusty Leatherman'

way along of a line of refugees waiting for treatment at the Peraliya camp, a refugee centre set up by an amazing bunch of volunteers from all around the world. The nurse Alison Thompson and one of the founder members of the band of intrepid helpers beckoned me over. I thought, here we go, she's about to give me grief for photographing an old woman in cracked spectacles (see page 53). Instead, she insisted that I jump the queue and step inside for treatment! Indoors, and despite my protestation, my temperature was taken, which almost went off

skills. So, I was mostly able to borrow cameras for my foreign assignments – sadly, I cannot say the same for lenses. Now, my favourite lens is, and always has been, the Canon EF 20mm f/2.8 USM – for no other reason than it's the closest thing to a Leica 21mm f/2.8 Asph on the Canon system. While in the UK I tend to use this old chap when I can, I've found that in the digital space, with all the extra kit you need – laptop, power cables, and so on – prime lenses are a luxury I can ill afford when trying to save weight and space on a foreign trip. That, and

### The multi-tool of lenses

The other item that's always found either on my belt or in my bag is my original Leatherman PST multi-tool. This much-prized gift from a long-dead photographer I assisted a lifetime ago has travelled the world with me. It's worth its weight in any precious metal you care to mention as it has got me out of the doggy-doo more than once.

In its secondary role as a paperweight, in some ways my faithful Canon EF 17-35mm f/2.8L is almost the multi-tool of lenses. It's not a specialist lens like my criminally underused 200mm Rodenstock Tiefenbildner Imagon lens [see box-out on page 52], but rather a jack-of-all-trades, like my trusty Leatherman. It's there when I need it to get me out of trouble. At f/2.8 it's a fast lens, which I suppose is one of the most important factors. In fact, I take having a fast lens so much for granted that I almost forgot to mention it. For me, normality is aperture priority, set at around f/8 or f/11, and thankfully I can open up to f/2.8 when I need to. It always comes as something of a shock when I find myself using anything slower. How you can cope with an f/4 on anything other than a specialist bit of





All the fun of the fair and lots more, as revellers get in the mood at the annual Bulldog Bash motorcycle party Long Marston, Warwickshire, 2008

gear is beyond me. It's wide enough to cope with most things, yet has the punch to zoom in on the details as and when you need it. It's fairly distortion free, especially when zoomed in to the longer focal lengths, which I suppose is sort of a good thing. I love distortion and I tend to think of it as your friend rather than something to be avoided. It's one of the foibles that so endears a lens to me. Often, as

I do with the 17-35mm, I will tilt the lens at an angle to the horizontal in order to get the maximum amount of glass between the subject and me and so achieve more distortion. Did I mention that I love distortion?

### A perfect fit

If a lens could be like a comfy pair of slippers, then the Canon EF 17-35mm f/2.8L is it – old, warm, comfortable and about to fall to

pieces. It fits me perfectly. Like a cantankerous old friend, you put up with its faults because you have grown to love it – the friend, that is, not the faults. Most of the time the focus is precise, smooth and quiet (it's getting on a bit now, and since I've been informed spare parts are not available I fear its days are numbered). Long past its prime, it's no longer pin-sharp, it's as we say in the business 'newspaper sharp'. But it balances

and complements any body it's married with. When mounted on the Canon EOS-1D Mark IV, it forms a perfectly poised combination. The lens also has just the right amount of travel in the zoom for perfecting zoom bursts.

In the course of researching this piece, I came across a nugget of information that quite shocked me – a bit like discovering a dark secret of an old chum. Apparently, 'the drop-in gelatin filter holder at the rear can hold three filters'. This had me feverishly removing the rear cap to disprove this fact, and you know what? They were right. Who says you can't teach an old dog new tricks?

As I tend to shoot with the camera resting in my hand, rather than hanging on the strap between shots, I love the way this lens adds balance and sits in my palm. At 545g it's not too heavy, which can be a real issue given my shooting style and an old shoulder injury caused by an argument with my motorbike and a van.

I love the Canon EF 17-35mm f/2.8L lens. It's my first port of call, it's a lens I trust and, to date, it's never let me down, despite some of the punishment it's had to

## 200mm H5.8 Rodenstock Tiefenbildner Imagon

THE TIEFENBILDNER Imagon is a unique, professional soft-focus 'portrait lens' that was intended for use with a set of three supplied diffusion discs that sit in front of the lens. The effect was achieved by superimposing a secondary soft image over the basic image and the 'degree of softness' was controlled by selecting and adjusting the discs. It is these discs that control the f-stop rather

than the usual iris diaphragm.

In the words of the makers, 'It is made to produce pleasing pictures, rather than mechanical photographic reproductions.' The lens was a joint effort between the pioneering pictorialist photographer Dr Heinrich Kühn (1866-1944) and Franz Staebler (1876-1950), founder of the optical company Staebler-Werk.

Kühn was looking for a lens that

would provide 'romantic softness without sugariness, blurring without a woolly effect'. The resulting lens was marketed as Anachromat Kühn. In 1928 the lens became the Tiefenbildner Imagon, which was introduced by Rodenstock in the 1930s and produced until the 1990s. The unusual term Tiefenbildner can be best translated as 'depth of field creator, modulator or painter'.



endure. It's been dropped when I grabbed an open bag and sent it clattering across the concrete. It coped fantastically with the horrendous humidity in Sri Lanka, which is more can be said for the CDs I had to store data on back then. I lost so much work when the CDs delaminated on my return to the UK.

This lens has never failed, even with dust a constant concern in Iraq and Afghanistan. Even when I've been after that elusive perfect helicopter shot, and been too stupid to duck, it's received a thorough shot-blasting every time I've photographed a chopper. To be honest, as I was shooting a Chinook making a tactical landing at the Helicopter Landing Zone in Musa Qala, Afghanistan, it was more pebble-dashed than shot-blasted! It has even survived the best efforts of the RAF to destroy it – faring far better than many of my newer lenses and flashguns. On the way back from Camp Bastion, despite clearly marking my gear and setting it aside to travel in the fragile tin before boarding the Hercules, the RAF load handlers, in their infinite wisdom, decided that it would be best if it made its way back to UK



**This lady was waiting for treatment at the hospital in Peraliya, Sri Lanka, 2005, after the Boxing Day tsunami**

at the very bottom of a pallet, squashed under tons of heavy kit.

Perhaps because I'm now an old curmudgeon, I'm not always a fan of change for change's sake. If you want one of these lenses new, forget it. It's been replaced by the Canon EF 16-35mm f/2.8L II USM lens that is almost 100g

heavier. It's not much of an increase, I know, but every bit makes a difference. And given the state of my shoulder, weight has become a real bugbear for me. It saddens me that my 17-35mm f/2.8L lens is no longer made, and I think it's a pity to lose an icon. Think of a 1964 Rolex Daytona

watch or a Buell Ulysses motorbike: these are classics, neither of which I own, but I wish I did. And if all my lenses were about to fall overboard and I was forced to save only one toy from the toy box, the Canon EF 17-35mm f/2.8L USM would be it.

AP



**An Afghanistan pre-deployment exercise with the Rifles in the Brecon Beacons, South Wales, 2008**



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Sony's 50mm macro gives sharp images with attractive out-of-focus blur  
Sony Alpha 7R,  
1/60sec at f/2.8, ISO 100



# Sony FE 50mm f/2.8 Macro

**Sony's** latest full-frame E-mount lens brings affordable macro imaging to Alpha 7 cameras, but should you be adding the FE 50mm f/2.8 Macro lens to your collection? **Richard Sibley** finds out

**A**fter listening to the feedback from its users, Sony has gradually been increasing the number of affordable lenses in its FE line-up for full-frame Alpha 7 models. It started with the FE 50mm f/1.8, which we reviewed (and quite liked) in AP 17 September. Costing nearly £250, this lens is still around £100 more expensive than its Canon and Nikon DSLR counterparts, but it is a step in the right direction. Now there is

another 50mm lens, this time with an f/2.8 maximum aperture and the ability to capture 1:1 macro images. Crucially, at around £500, it is some £450 cheaper than Sony's other FE macro lens, the 90mm f/2.8.

The FE 50mm f/2.8 Macro lens may be cheaper, lighter and smaller, but just how good are the images it produces, and is it destined to become a favourite among Sony Alpha 7 series owners?

## Features

With the emphasis on affordability and price, the Sony FE 50mm f/2.8 Macro lens is something of a no-frills affair in terms of its feature set. Optically, the lens is constructed of eight elements in seven groups, and has an aperture range of between f/2.8 and f/16. Its 50mm focal length offers a 47° angle of view on full-frame E-mount cameras. More importantly, it offers 1:1 macro at a minimum focus distance of 16cm. There are seven circular aperture blades for that all-important smooth out-of-focus area, which is even more important when shooting macro images, and it has a 55mm filter thread. It should be noted that the lens isn't optically stabilised, so owners of the first generation of Alpha







Here the lens has done a good job shooting into the light with just a little flare  
Sony Alpha 7R, 1/1000sec at f/2.8, ISO 125



f/2.8



f/8



f/16

This series illustrates how smaller apertures extend depth of field in the macro focus range



7-series cameras will need to keep an eye on shutter speeds and make sure the camera and lens are held steady when shooting macro images. Those with the second-generation Alpha 7-series cameras needn't worry so much, as these have in-camera sensor-based stabilisation, which should give more flexibility to shoot handheld.

As an interesting aside, as the majority of Sony's new cameras have sensor-based stabilisation, it is perhaps a chance for the company to introduce more of these affordable lenses without need for the additional expense associated with optically stabilised lenses.

**Build and handling**

At £500, we expect a decent build quality, and the FE 50mm f/2.8 Macro doesn't disappoint. It has a solid metal body and mount, but it measures just 70.8x71mm in size and weighs only 236g. It combines well with the Alpha 7-series cameras, and feels pleasingly in scale with the camera.

There are a few controls on the lens itself, namely an AF/MF switch, a focus limiter and what looks like an AF on button, but is actually an AF lock button. As with all Sony FE lenses, the 50mm f/2.8 Macro lens uses electronic fly-by-wire focusing, with a thinly ribbed manual-focus ring at the end of the lens. Electronic focusing isn't always the best option when it comes to focusing macro images, but I found that the 50mm f/2.8 didn't present any difficulty once you have the subject roughly in focus. Manually fine-tuning is easy, especially with 100% magnification.

The first thing you notice when using the lens

**'The lens performs well, producing sharp images'**

is the noise and pedestrian speed of the AF motor. It suddenly sounds like you're stepping back a decade in terms of technology. There are no silent piezo electric stepping motors here, just good old-fashioned motors that whirl away steadily and methodically to get your subject in accurate focus.



The 50mm macro can also be used as an everyday standard lens  
1/160sec at f/11, ISO 400



Unlike most modern macro lenses, the FE 50mm f/2.8 Macro doesn't use internal focusing; instead, the lens barrel extends hugely on focusing closer. Not surprisingly, this means autofocus can be rather slow. Autofocusing from around 60cm to infinity on the original Alpha 7R takes just under one second, while from the minimum focusing distance to infinity takes nearer three seconds. It is occasionally prone to hunting at closer distances, as macro lenses often are, but if you wait patiently it does get there.

As a general 50mm lens, the focusing is far better. At distances of 1m to infinity it is a lot faster, as it has less work to do in terms of shifting lens elements around. You could just about say that the focus snaps at this range.

The focus limiter on the side of the lens has three different settings: Full Range, 30cm to infinity and 16cm to 30cm. The limiter is great if you want to focus beyond 30cm, but for use from 16cm–30cm it doesn't offer much of an advantage. Shifting the length of this range looking for focus takes around three seconds. This means it doesn't cut down on the time it takes to focus. It almost needs a fourth setting of, say, 16cm–20cm, which would help significantly when you know you are shooting at the minimum range of the lens. Generally, I found when working at shorter distances it was best to pre-focus, use focus lock, or focus manually.

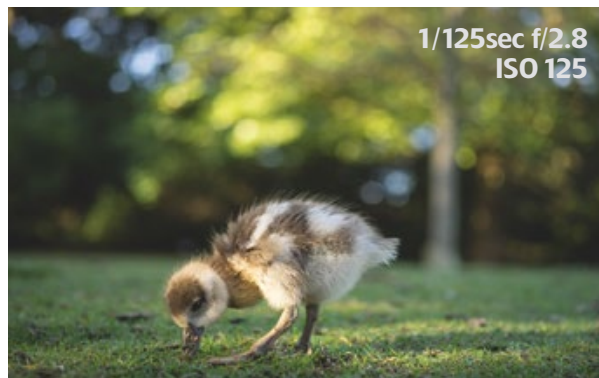
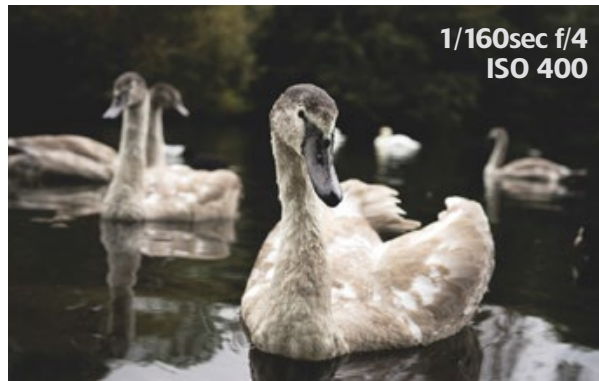
I often wonder how useful 50mm macro lenses actually are. In the confines of a studio, or with relatively static subjects, they are great lenses. The simple optical design means there is virtually no distortion and they are usually extremely sharp. However, for shooting insects, which for many is what macro is all about, 50mm can be an odd focal length. At the minimum focus distance the lens will be very close to the subject and it can be a real challenge not to scare insects off. That said, the lenses are generally more affordable than their 90mm or 105mm equivalents, so they act as a good entry into macro shooting, as well as doubling up as a very nice standard lens.

### Image quality

You can't really go wrong with a 50mm lens, and the FE 50mm f/2.8 Macro is no exception. At f/2.8, it is sharp in the centre, and provided you have the corners within the depth of field these are also acceptably sharp. Stopping down aids this further, with the lens reaching its optimum at around f/5.6–f/8. At these settings there is very little difference in sharpness between the corners and the edges. Even shooting at the minimum f/16 aperture produces acceptable results, despite a drop off in resolution due to diffraction.

With no noticeable distortion in our real-world tests, and an acceptable level of vignetting, the lens performs its duties well, producing sharp macro images. There is some magenta/green chromatic aberration visible, although the built-in raw profile for this corrects automatically for the worst of it. Removing the slider that may remain on very high-contrast edges took a nudge of the slider in Adobe Lightroom CC.

AP



Autofocus may not be the fastest, but it's still OK for slow-moving subjects

## Our verdict

In terms of image quality, it is hard to fault the Sony FE 50mm f/2.8 Macro. It produces detailed images, with a nice level of contrast, virtually no distortion and pleasing out-of-focus areas. It may not match the superb FE 90mm f/2.8 Macro for sheer optical quality, but at £450 less you wouldn't expect it to.

The lens's main flaw is that autofocus can be slow, particularly if you aren't already close to the point of focus. Altering the focus-range limiter to have a shorter minimum range would significantly help focusing speed for macro shooting.

In summary, the build quality is superb, optically the lens is great, and if you are primarily looking to shoot macro images but also want a standard 50mm lens, then it is a good option. Besides the slow AF, our only complaint is the usual one with Sony lenses – it is a little overpriced. Users on a tight budget could consider buying the FE 50mm f/1.8 with a set of extension tubes instead.



### Data file

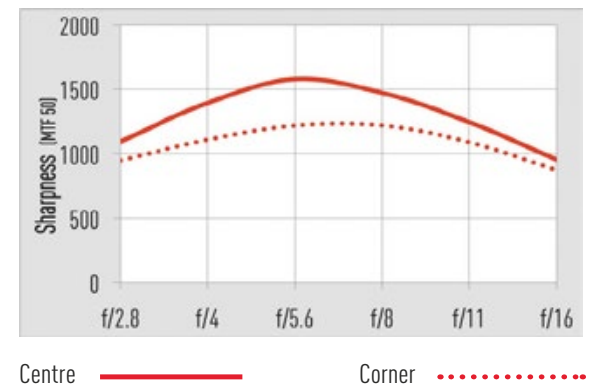
Price £499  
Filter diameter 55mm  
Lens elements 8  
Groups 7  
Diaphragm blades 7  
Focal length 50mm  
Maximum aperture f/2.8  
Minimum aperture f/16  
Minimum focus 16cm  
Dimensions 70.8x71mm  
Weight 236g

Amateur Photographer  
Testbench  
Recommended  
★★★★

## Sony FE 50mm f/2.8 Macro

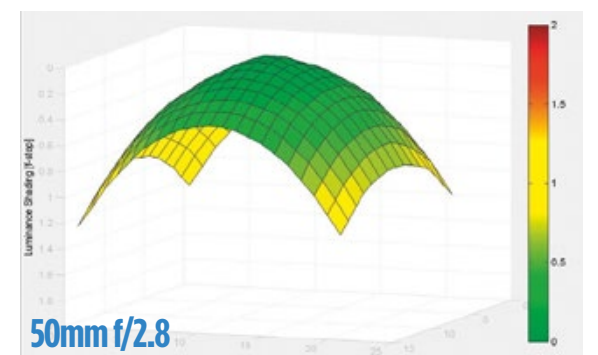
### Resolution

The lab tests match the real-world examples, showing a good level of centre sharpness across all apertures, but importantly there isn't a huge difference in quality between the centre and edges. At f/2.8, the lens performs very well, but it achieves its peak sharpness at around f/5.6, before dropping off slightly at f/11. There is another drop at f/16, but the real-world examples show the lens is still acceptably sharp at this aperture setting.



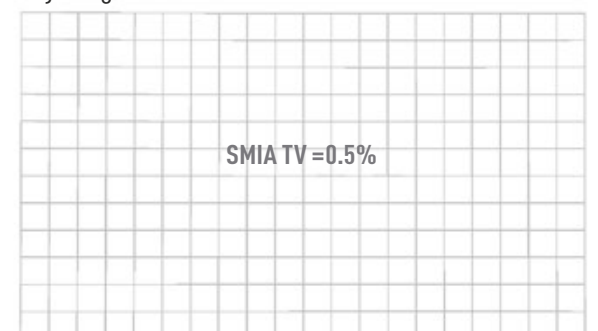
### Shading

Our tests show that when shooting wide open at f/2.8, there is almost 1EV darkening in the corners of images. However, stopping down to f/4 reduces this to near 0.5EV, and by f/5.6 it is less than 0.3EV. It is worth noting that the built-in raw profile helps to reduce this even further when using compatible conversion software.



### Curvilinear distortion

As expected for a 50mm macro lens, curvilinear distortion is minimal. Our tests reveal the merest hint of barrel distortion, measuring just 0.5%, which you're unlikely to notice in practice. This makes it a great lens for archival reproduction, or anything else where low distortion is essential.







# SUPER STOPPER

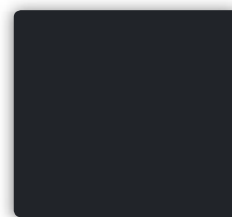
Most photographers shooting land or seascapes would choose to work at either end of the day when the light is soft. This is also generally the time when the addition of a 6 or 10 stop filter will give the very long exposures necessary to give the effect of smooth water and cloud motion.

But sometimes things don't work out that way. It might be a question of tide or timing, of weather or circumstance, or even a combination of these factors, but sometimes you need to be able to shoot in broad daylight, or even bright sunlight, and still achieve those very long exposures. These are the conditions for which the 15 stop Super Stopper has been designed.

I've worked with these fishing huts in France on many an occasion, but thought it would be fun to visit on a very hot summer's day, principally to put the Super Stopper through its paces. The temperature was hovering around 37 degrees centigrade, the sky was blue and the light ferocious, giving me a shutter speed without filtration of 1/500th of a second. With the 10 stop Big Stopper that gave me a shutter speed of just 2 seconds, but with the new 15 stop Super Stopper I was able to achieve an exposure time of 1 minute.

Jonathan Chritchley  
[www.jonathanchritchley.com](http://www.jonathanchritchley.com)

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## Dealing with harsh sunlight

**Q** I like filming outside with my Panasonic Lumix DMC-G7 and would like to use filters to help combat the effects of the harsh midday sun. What filters would you recommend?

**Samuel**

**A** If you use a polarising filter, you can rotate it to modify the light according to the scene. A great deal of glare can be reduced in this way. But if you are asking whether there's a filter that can preserve burned-out highlights, then, assuming you are shooting in colour, the answer is not really. Video recording makes the challenge even more difficult. If you are shooting stills I would recommend trying to bracket (shooting several frames over and underexposed) and combining them using a high dynamic range (HDR) option in post-processing, but this will be pretty much impossible with video.

## Metz 58 AF-1 functionality

**Q** Will the Metz 58 AF-1 flash work on a Nikon D7200? Will it have all the functionality? I can't seem to find much information about this model.

**Nikonchris**

**A** The Metz 58 AF-1 was launched nearly ten years ago and is now discontinued. It is fully compatible with your D7200 as a TTL flash with zooming capability when connected to the camera's dedicated hotshoe. It is not compatible with Nikon's Creative Lighting System, though; so in other words, it cannot wirelessly command or be commanded intelligently as part of a multiple flash set-up. However, it does have a slave sensor and so can be triggered off-camera in manual mode by another flash on the camera. It's worth checking that its firmware is up to date. Firmware can be downloaded and updated via a USB port on the unit.

## Can I keep my battery grip?

**Q** I plan to upgrade my camera from a Nikon D7000 to a D7200. I have the MB-D11 battery grip and a selection of original Nikon rechargeable batteries. Will I be able to use these on the D7200 and what do you think of third-party batteries?

**Bill Crick**



The 4K stills feature on the Panasonic Lumix DMC-GX8 is useful and has loads of potential

## Are 4K stills a gimmick?

**Q** I am seriously considering purchasing a Panasonic Lumix DMC-GX8, but haven't yet had a chance to play with one. One feature that intrigues me is the 4K stills photography option. Is this just a gimmick or is it a genuinely useful feature? How easy is it to use and what is the image quality like?

**Hugh Stanley**

**A** The primary benefit of 4K stills shooting is to endow the camera with a 25 or 30 frames per second super-fast continuous-shooting function. This allows you to examine individual frames to identify one that stands out from the others. This could be a momentary expression, for example. With Pre-Burst mode, Panasonic also lets

you shoot continuously, so that – even if you miss the actual moment – by the time you press the shutter release home, quite a few frames will have been buffered beforehand and you won't have missed that important one. So 4K stills definitely works and has loads of potential. However, what are the problems? As you have already identified, you can't record raw files for absolute image quality. Stills are recorded as 8MP frames and the ones you select are saved as JPEG files. You can't bracket while using 4K stills and the way that Panasonic implements its 4K Photo stills mode is actually more of a tweak to the video-recording side of the camera than a natural stills-photography function. So 4K stills is definitely useful, but it could do with some improvement.

**A** There is both good news and bad news. The D7000's MB-D11 grip is not compatible with the D7200. You'll need the MB-D15 grip, which is compatible with the D7200. The good news is that Nikon has persevered with the EN-EL15 battery and it's actually compatible with a wide range of Nikon DSLRs – even Nikon's V1 mirrorless system camera, so you won't have to change batteries. If you did, and want to consider third-party batteries, there are plenty to choose from and

many are absolutely fine and can save you a lot of money. The problem is, some aren't safe. Our advice is to avoid very cheap unheard-of brands unless you have plenty of verifiable feedback that they are OK.

**Q&A compiled by Ian Burley**





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# My life in cameras

Wildlife photographer and field guide Ross Couper discusses the cameras that have shaped his career

## Ross Couper



Ross is a South African working as a field guide and content creator for Singita Game Reserve. He spends his days in an open-top Land Rover in the bush, capturing every mood of the wildlife that inhabits the 8,000-hectare reserve. Ross has been fortunate to have many of his photos feature in both national and international publications, and if you don't find him on a game drive during his working days you'll find him on a game drive on his days off.



A white rhinoceros at South Africa's Singita Game Reserve

### 2007 Canon EOS 350D

My world was rocked when I got my Canon EOS 350D as I was the only one of my friends with an 8MP camera. I started photographing wildlife in the game reserve in 2012, and before that I visited national parks on vacations. The standard lens didn't quite reach the distance I wanted, though, and knew I had to start saving up.



### 2009 Canon EOS 20D

I had the chance to buy this EOS 20D second-hand, as the seller was selling a bunch of lenses as a bundle. Advancing in wildlife photography means getting bigger and better lenses, so the deal suited my needs even though there was very little upgrade from my previous camera. The 20D offered an 8.2MP sensor and 5fps, so the reason for the change was really due to the lens upgrade.



### 2012 Nikon D3S

I became quite serious about my photography around this time, and changed to Nikon for its 70mm-200mm lens. I purchased the Nikon D3S and entered the professional world. The D3 is Nikon's first DSLR camera featuring a full-frame 12.1MP sensor. Its high ISO performance gave me outstanding low-noise images, and the 9fps frame rate put me in another class of wildlife photography.



### 2014 Nikon D4s

The daily struggle for wildlife photographers is that their cameras are never fast enough and their lenses never long enough. I got the D4s, and although it's much the same as the D3, the addition of features like video was exciting to try out. The 16MP and 11fps really stepped up my game, along with the 51 AF points.



### 2016 Nikon D5

The D5 had me at 153 AF points, 20.8MP, a dedicated autofocus processor, 12fps, full-frame sensor, ridiculously wide ISO range of 100-102,400 and 4K video recording. Although I have had to increase my bicep curl reps due to it being bigger and heavier, I wouldn't trade my 1,405g camera for anything. It outperforms itself every time and I feel that I am going to hold on to it for a while.







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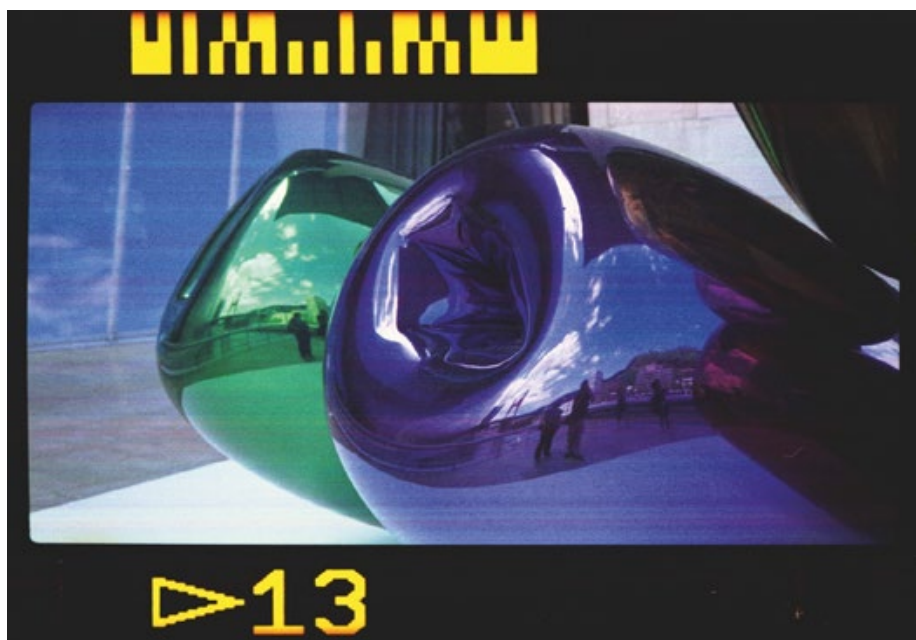
**Tony Kemplen on the ...**

## Canon IXUS II

APS cameras may have been short-lived, but they still provide a fun way of taking pictures

**O**f the various formats of film that had their entrances and exits in the 20th century, APS, or 'Advanced Photo System', was probably the shortest lived, with little over a decade from launch to discontinuation. In the years running up to the age of the affordable digital camera, APS was an attempt to add convenient features to cameras aimed firmly at the non-technical amateur market. The film is 24mm wide – a third smaller than 35mm – and this allows the cameras to be correspondingly more compact. All the major manufacturers produced APS models, with Canon introducing the IXUS in 1996, and the IXUS II three years later. When Canon went on to make compact digital cameras, they retained the IXUS name, as well as pretty much the same body, only this time with an LCD screen on the back.

You see these little APS cameras regularly in charity shops and at car-boot sales. I think I paid £2 for mine. The cameras may be easy to come by, but not so film. Production stopped in 2011, so the remaining expired stock on the market will eventually dry up. I was fortunate that an AP reader kindly sent me his stash of APS film after reading a previous



The image quality is pretty good in this shot of a Jeff Koons sculpture

column about an APS SLR.

The IXUS II is well specified for its size, with a 23-46mm autofocus lens, and automatic exposure with a shutter speed range of 2secs to 1/800sec. It even has dioptre correction for the viewfinder – something normally found on high-end cameras.

### Aspect ratios

APS cassettes held either 25 or 40 exposures and were coded to tell the camera their speed and length. Most APS cameras offered a choice of three aspect ratios, designated as H, C and P for 'High Definition', 'Classic' and 'Panorama' with prints produced to match. What may not be generally known is that the camera always fills the entire negative, but that the chosen format, as seen in the viewfinder, is written

### 'It even featured dioptre correction for the viewfinder'

onto a magnetic coating built into the film, and subsequently read by the processing machine to decide which crop to apply to the finished print. This is all irrelevant to me, as I develop my own APS films using a modified Paterson reel, adapted to take the narrow film.

The compact nature of the IXUS makes it ideal for taking on holiday, so I slipped mine into a pocket when I visited Bilbao in Spain earlier this year. Inspecting the negatives as they were hanging out to dry, I thought the picture above was a shot of a jet engine taken through the plane's window, but after scanning I realised it was a detail of a Jeff Koons' sculpture entitled 'Tulips', which is on display at the Guggenheim Museum. The Agfa ISO 200 colour negative film that I used expired in 2005, but even so, the quality is pretty good – enough to satisfy the market at which the camera was aimed.



The compactness of APS cameras was a big selling point

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at [52cameras.blogspot.co.uk](http://52cameras.blogspot.co.uk). More photos from the Canon IXUS II at [www.flickr.com/photos/tony\\_kemplen/sets/72157666151161724](http://www.flickr.com/photos/tony_kemplen/sets/72157666151161724)

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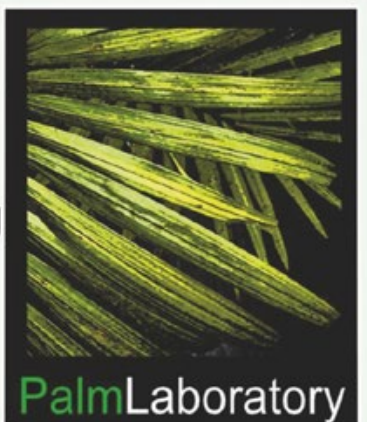


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VOIGTLANDER BESSA R GRIP FOR R,R2,R3 ETC.....	MINT BOXED £49.00
LEICA UNIVERSAL POLARISING FILTER KIT M(13356).....	MINT BOXED £199.00
LEICA M GRIP FOR M7/M6/M6TTL ETC.....	MINT- £49.00
LEICA 35mm f2.8 SUMMARON SCREW L39.....	MINT- £499.00
LEICA 35mm f3.5 SUMMARON SCREW.....	MINT- £299.00
LEICA 5cm f1.5 SUMMARIT SCREW.....	MINT- £365.00
LEICA 5cm f2 SUMMARIT SCREW.....	MINT-KEEPER £299.00
LEICA 5cm f2 SUMMITAR COLL + M MOUNT.....	EXC++IN KEEPER £275.00
LEICA 135mm f2.8 ELMARIT M WITH SPECS.....	EXC+++ £299.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT.....	EXC++ £99.00
LEICA 135mmf4.5 HEKTOR IN KEEPER.....	EXC+++ £199.00
LEICA FIT DALLMEYER 13.5CM F4.5 DALRAC.....	EXC+++ £375.00
LEICA 90mm f4 ELMAR BLACK SCREW.....	EXC++ £145.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW.....	EXC++ £99.00
LEICA SF20 FLASH FOR M6 etc.....	MINT BOXED £89.00
LEICA FPNOR BLACK RANGEFINDER.....	MINT-CASED £175.00
LEICA WINDER M4-2 FOR M4 ETC.....	MINT-BOXED £145.00
LEICAFLEX BODY CHROME.....	MINT- £195.00
LEICA R4 BODY BLACK.....	MINT- £245.00
LEICA 50mm f2 SUMMICRON 3 CAM.....	MINT- £275.00
LEICA 180mm F4 ELMARIT R 3 CAM.....	EXC++ £345.00
SWAROVSKI EL RANGE 10x42 RANGEFINDER BINOS.....	NEW UNUSED £1,695.00
SWAROVSKI 8x32 EL WITH CASE AND STRAP.....	MINT CASED £799.00
LEICA 10x25 TRINOVID BCA COMPACT BINOCULARS.....	MINT- £265.00
ZEISS JENOPTERN 10x42 BINOCULARS.....	MINT-CASED £125.00

## Medium & Large Format

HASSELBLAD 503 CW COMP 80mm CF, BACK, WLF.....	MINT- £1,795.00
HASSELBLAD 503 CX BODY WITH BACK & WLF.....	MINT- £695.00
HASSELBLAD 90mm f4 FOR X PAN.....	MINT BOXED £275.00

HASSELBLAD X PAN SOFT LEATHER OUTFIT CASE.....	MINT £175.00
HASSELBLAD H1 BODY WITH HV90X FINDER & BACK.....	MINT-BOXED £795.00
HASSELBLAD 35mm f3.5 HC FOR H SYSTEM.....	MINT-BOXED £1,195.00
HASSELBLAD 50 - 110 f3.5/4.5 HC FOR H SYSTEM.....	MINT-BOXED £1,195.00
HASSELBLAD HM 16 - 32 BACK FOR H1 SYSTEM.....	MINT BOXED £175.00
HASSELBLAD 150mm f4 SONNAR CF.....	MINT-BOXED £395.00
HASSELBLAD 150mm f4 SONNAR T*.....	MINT BOXED £299.00
HASSELBLAD 50mm f4 DISTAGON SILVER.....	EXC++ £195.00
HASSELBLAD 120mm f5.6 T* NS PLANNAR C MACRO.....	MINT BOXED £295.00
HASSELBLAD 150mm f4 SONNAR SILVER.....	EXC++ £175.00
HASSELBLAD 250mm f5.6 SONNAR SILVER.....	EXC+ £179.00
HASSELBLAD PM90 PRISM FINDER.....	MINT- £275.00
HASSELBLAD PME3 METERED PRISM FINDER.....	MINT- £275.00
HASSELBLAD VFC-6 METERED PRISM.....	MINT BOXED £175.00
HASSELBLAD A12 BACK CHROME.....	MINT- £129.00
HASSELBLAD WINDER CW AND REMOTE.....	MINT £275.00
BRONICA 45mm F4 RF LENS FOR RF645 WITH FINDER.....	MINT BOXED £325.00
BRONICA 50mm F2.8 ZENZANON MC.....	EXC+++ £99.00
BRONICA 110mm F4 MACRO LENS PS.....	MINT- £295.00
BRONICA 150mm F3.5 ZENZANON E MC.....	MINT BOXED £99.00
BRONICA 150mm F3.5 ZENZANON E MC.....	MINT £89.00
BRONICA 150mm F4 E.....	MINT- £89.00
BRONICA ETRSI 120 BACK.....	MINT- £69.00
BRONICA POLAROID BACK FOR ETRSI, ETRS ETC.....	MINT BOXED £59.00
BRONICA AEII METERED PRISM.....	EXC+ £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI.....	MINT £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI.....	EXC++ £59.00
BRONICA ROTARY PRISM FINDER FOR ETRS, ETRSI ETC.....	MINT- £75.00
BRONICA MOTOR WINDER E.....	EXC+++ £99.00
BRONICA 150mm F3.5 ZENZANON S.....	MINT- £165.00
BRONICA SQ-B COMPLETE WITH LENS, BACK & WLF.....	MINT-BOXED £345.00
BRONICA 40mm f4 ZENZANON S ULTRA WIDE FOR SQ.....	MINT- £199.00
BRONICA 50mm f3.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA 65mm F4 ZENZANON PS FOR SQ.....	MINT-CASED £145.00
BRONICA 110mm F4 PS ZENZANON MACRO FOR SQ.....	MINT-CASED £365.00
BRONICA 150mm F4 PS ZENZANON FOR SQ.....	MINT-CASED £145.00
BRONICA 180mm f4.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA AE PRISM FINDER SQ-I LATST MODEL.....	MINT BOXED £225.00
BRONICA PRISM ME METERED FOR SQA/SQAI.....	MINT- £89.00
BRONICA SPEED GRIP FOR SQA/SQAI.....	MINT- £69.00
BRONICA FILMBACK SQ-I220 FOR SQA/SQAI.....	MINT BOXED £79.00
MAMIYA C330 PRO S COMP WITH 80mm, WLF.....	MINT BOXED £299.00
MAMIYA 150mm F4.5 "G" WITH HOOD FOR MAMIYA 6.....	MINT £365.00
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ.....	MINT £199.00
MAMIYA 250mm F4.5 LENS FOR RZ.....	MINT- £195.00
MAMIYA 150mm F3.5 A/F FOR R645 A/F.....	MINT £299.00
MAMIYA 210mm F4 SEKOR C FOR 645.....	MINT CASED £195.00
MAMIYA 180mm F4.5 SEKOR FOR RB.....	MINT £169.00
MAMIYA 220 BACK FOR RZ 67.....	MINT- £95.00
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PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD.....	MINT- £199.00
PENTAX 55mm F4 SMC FOR 6x7.....	MINT £175.00
PENTAX 55mm F2.8 FOR PENTAX 645.....	MINT BOXED £199.00
ROLLEIFLEX SCHNEIDER 150MM F4.6 MAKRO FOR 6008.....	MINT- £575.00
WISTA TYPE N 4X5 MOUNT ROLL FILM HOLDER FOR 6X7.....	MINT-BOXED £75.00

## Nikon A/F & Digital, Lenses & Accessories

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NIKON 28mm f2.8 A/F.....	MINT £149.00
NIKON 50mm f1.4 A/F SUPERB LENS.....	MINT £169.00
NIKON 50mm f1.8 "G" AF-S LATEST MODEL.....	MINT BOXED £145.00
NIKON 60mm f2.8 A/F D.....	MINT BOXED £225.00
NIKON 60mm f2.8 "G" ED AF-S MICRO NIKKOR.....	MINT BOXED £275.00
NIKON 300mm F4 "D" IF-ED AF-S AS NEW.....	MINT BOXED AS NEW £799.00
NIKON 12 - 24mm f4 "G" IF-ED AF-S DX.....	MINT £399.00
NIKON 12 - 24mm f4 "G" IF-ED AF-S DX.....	MINT BOXED £465.00
NIKON 16 - 35mm f4 "G" ED AF-S VR LATEST MODEL.....	MINT BOXED £795.00
NIKON 16 - 85mm f3.5/5.6 "G" DX ED AF-S VR.....	MINT CASED £289.00
NIKON 18 - 35mm f3.5/5.6 A/FD ED IF.....	MINT BOXED £225.00
NIKON 18 - 55mm f3.5/5.6 A/F "G" ED AF-S MKII.....	MINT £59.00
NIKON 18 - 70mm f3.5/4.5 "G" IF ED AF-S WITH HOOD.....	MINT- £129.00
NIKON 18 - 200mm f3.5/5.6 "G" IF/ED AF-S VR.....	MINTBOXED £275.00
NIKON 24 - 70mm f2.8 "G" IF - ED AF-S.....	MINT BOXED AS NEW £899.00
NIKON 24 - 85mm f2.8/4 A/F D.....	MINT BOXED £395.00
NIKON 28 - 105mm f3.5/4.5 IF A/F "D".....	MINT BOXED £175.00
NIKON 24 - 120mm f3.5/5.5 A/F "D".....	MINT- £175.00
NIKON 24 - 120mm f3.5/5.6 A/F "G" ED AF-S VR + HOOD.....	MINT- £175.00
NIKON 24 - 120mm f4 "G" ED AF-S VR LATEST MODEL.....	MINT BOXED £745.00
NIKON 35 - 70mm f2.8 A/F.....	MINT- £295.00
NIKON 35 - 135mm f3.5/4.5 A/F + HOOD.....	MINT- £129.00
NIKON 55 - 200mm f4/5.6 IF-ED DX AF-S.....	MINT BOXED £89.00
NIKON 70 - 300mm f4.5/5.6 G IF-ED AFS VR LATEST.....	MINT BOXED £345.00





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We are a small, family owned and run company, specialising in photographic consumables – and proud winners of multiple Good Service Awards.  
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## Ink Cartridges

We carry one of the largest ranges of printer ink cartridges in the UK, with cartridges in stock for practically every inkjet printer. We always stock **Original** cartridges, which are made by your printer manufacturer, and in many cases we also offer **Compatible** cartridges, which are usually made by a UK company called **Jet Tec**. Using **Jet Tec Compatible** is a way of saving money, without compromising on the quality of your prints.






Here are the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson... so Jet Tec wins!"  
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best choice of ink in this group test, period. There's just no getting away from the superb combination of performance and pricing."  
- Computer Upgrade Magazine



## Canon










<b>PGI29</b> <b>Pixma Pro 1</b> Originals: Set of 12 Colours 36ml each	 £249.99 £21.99
<b>PGI72</b> <b>Pixma Pro 10</b> Originals: Set of 10 Colours 14ml each	 £99.99 £10.99
<b>CLi42</b> <b>Pixma Pro 100</b> Originals: Set of 8 Colours 13ml each	 £83.99 £10.99
<b>CLi8</b> <b>Pixma Pro 9000</b> Originals: Set of 8 Colours 14ml each	 £83.99 £10.99
<b>PGI9</b> <b>Pixma Pro 9500</b> Originals: Set of 10 Colours 14ml each	 £107.99 £10.99

### More Canon Inks...



<b>PGI520/CLi521</b> Set of 5	£49.99
<b>PGI520</b> Black 19ml	£11.99
<b>CLi521</b> Colours 9ml	£10.29
<b>PGI525/CLi526</b> Set of 5	£49.99
<b>PGI525</b> Black 19ml	£11.99
<b>CLi526</b> Colours 9ml	£10.29
<b>PGI550/CLi551</b> Set of 5	£43.99
<b>PGI550</b> Black 15ml	£10.99
<b>CLi551</b> Colours 7ml	£8.99
<b>PGI550/CLi551XL</b> Set 5	£59.99
<b>PGI550XL</b> Black 22ml	£12.99
<b>CLi551XL</b> Colours 11ml	£11.99
<b>PG540</b> Black 8ml	£12.99
<b>PG540XL</b> Black 21ml	£19.99
<b>CL541</b> Colour 8ml	£16.99
<b>CL541XL</b> Colour 15ml	£19.99
<b>PG545XL</b> Black 15ml	£15.49
<b>CL546XL</b> Colour 13ml	£16.99
<b>Compatibles:</b>	
<b>PGI5</b> Black 27ml	£4.99
<b>CLi8</b> Colours 13ml	£3.99
<b>PGI5/CLi8</b> Set of 5	£19.99
<b>PGI520</b> Black 19ml	£4.99
<b>CLi521</b> Colours 9ml	£3.99
<b>PGI520/CLi521</b> Set of 5	£19.99
<b>PGI525</b> Black 19ml	£4.99
<b>CLi526</b> Colours 9ml	£3.99
<b>PGI525/CLi526</b> Set of 5	£19.99
<b>PGI550XL</b> Black 25ml	£4.99
<b>CLi551XL</b> Colours 12ml	£3.99
<b>PGI550/CLi551XL</b> Set 5	£19.99
<b>BCI6</b> Colours 15ml	£2.99
<b>PG40</b> Black 28ml	£12.99
<b>CL41</b> Colour 24ml	£16.99
<b>PG50</b> Black 28ml	£12.99
<b>CL51</b> Colour 24ml	£14.99
<b>PG510</b> Black 11ml	£13.99
<b>CL511</b> Colour 11ml	£15.99
<b>PG512</b> Black 18ml	£13.99
<b>CL513</b> Colour 15ml	£15.99
<b>PG540XL</b> Black 21ml	£13.99
<b>CL541XL</b> Colour 15ml	£14.99
<b>PG545XL</b> Black 15ml	£11.99
<b>PG546XL</b> Black 21ml	£12.99


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## EPSON

<b>No.16</b> <b>Fountain Pen Inks</b> Originals: No.16 Set of 4 No.16 Black 5.4ml No.16 Colours 3.1ml each	 £28.99 £8.99 £6.99
<b>No.16XL</b> Set of 4 No.16XL Black 12.9ml No.16XL Colours 6.5ml each	 £53.99 £15.99 £12.99
<b>Compatibles:</b> No.16 Set of 4 No.16 Black 12ml No.16 Colours 12ml each	 £14.99 £3.99 £3.99
<b>No.18</b> <b>Daisy Inks</b> Originals: No.18 Set of 4 No.18 Black 5.2ml No.18 Colours 3.3ml each	 £30.99 £8.99 £7.49
<b>No.18XL</b> Set of 4 No.18XL Black 11.5ml No.18XL Colours 6.6ml each	 £54.99 £16.99 £12.99
<b>Compatibles:</b> No.18 Set of 4 No.18 Black 12ml No.18 Colours 12ml each	 £14.99 £3.99 £3.99
<b>No.24</b> <b>Elephant Inks</b> Originals: No.24 Set of 6 No.24 Colours 4.6ml each	 £52.99 £8.99
<b>No.24XL</b> Set of 6 No.24XL Colours 8.7ml each	 £87.99 £14.99
<b>Compatibles:</b> No.24 Set of 6 No.24 Black 7ml No.24 Colours 7ml each	 £22.99 £3.99 £3.99

<b>No.26</b> <b>Polar Bear Inks</b> Originals: No.26 Set of 4 No.26 Black 6.2ml No.26 Colours 4.5ml each	 £35.99 £9.99 £8.99
<b>No.26XL</b> Set of 4 No.26XL Black 12.1ml No.26XL Colours 9.7ml each	 £63.99 £16.99 £15.99
<b>Compatibles:</b> No.26 Set of 4 No.26 Black 10ml No.26 Colours 7ml each	 £14.99 £3.99 £3.99

<b>T0481-T0486</b> <b>Seahorse Inks</b> Originals: Set of 6 Colours 13ml each	 £89.99 £18.99
<b>Compatibles:</b> Set of 6 Colours 13ml each	 £19.99 £3.99

<b>T0541-T0549</b> <b>Frog Inks</b> Originals: Set of 8 Colours 13ml each	 £112.99 £14.99
<b>Compatibles:</b> Set of 8 Colours 13ml each	 £27.99 £3.99

<b>T0591-T0599</b> <b>Lily Inks</b> Originals: Set of 8 Colours 13ml each	 £102.99 £12.99
<b>Compatibles:</b> Set of 8 Colours 13ml each	 £27.99 £3.99

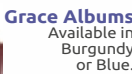
More Epson inks >>>

## Albums & Frames

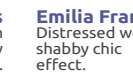
We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:



**Travel Albums**  
Over a dozen designs in stock.



**Grace Albums**  
Available in Burgundy or Blue.



**Emilia Frames**  
Distressed wood shabby chic effect.  
Blue or White.



**Rio Frames**  
Handcrafted solid wood with 30mm wide profile, in four colours.



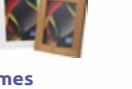
**Grafton Albums**  
Available in Burgundy or Blue.



**Baby Albums**  
Multiple different designs available.



**Frisco Frames**  
Simple, basic design available in a huge range of sizes & colours.



**Plastic Bevel, Glass Front:**



### Memo Style Albums:



<b>Grace 6x4</b> 100 photos	£5.99
<b>Grace 6x4</b> 200 photos	£9.99
<b>Grace 6x4</b> 300 photos	£14.99
<b>Grace 7x5</b> 100 photos	£7.99
<b>Grace 7x5</b> 200 photos	£13.99
<b>Grace A4</b> 100 photos	£15.99
<b>Grafton 6x4</b> 200 photos	£9.99
<b>Grafton 7x5</b> 200 photos	£13.99
<b>Baby 6x4</b> 200 photos	£9.99
<b>Travel 6x4</b> 200 photos	£8.99
<b>Traditional Style Albums:</b>	
<b>Grace 29x32cm</b> 100 pages	£14.99
<b>Grafton 29x32cm</b> 100 pgs	£14.99
<b>Baby 29x32cm</b> 100 pages	£12.99
<b>Accessories:</b>	
<b>Photo Corners</b> Pack of 250	£2.99
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## More Ink Cartridges...



## EPSON



<b>T0711-T0714</b> <b>Cheetah Inks</b> Originals: Set of 4 Black 7.4ml Colours 5.5ml each	 £42.99 £10.99 £10.99
<b>Compatibles:</b> Set of 4 Black 7.4ml Colours 5.5ml each	 £14.99 £4.99 £3.99

<b>T0791-T0796</b> <b>Owl Inks</b> Originals: Set of 6 Colours 11.1ml each	 £88.99 £14.99
<b>Compatibles:</b> Set of 6 Colours 11.1ml each	 £19.99 £3.99

<b>T0801-T0806</b> <b>Hummingbird Inks</b> Originals: Set of 6 Colours 7.4ml each	 £67.99 £11.49
<b>Compatibles:</b> Set of 6 Colours 7.4ml each	 £19.99 £3.99

<b>T0871-T0879</b> <b>Flamingo Inks</b> Originals: Set of 8 Colours 11.4ml each	 £76.99 £9.99
<b>Compatibles:</b> Set of 8 Colours 11.4ml each	 £27.99 £3.99

<b>T0961-T0969</b> <b>Husky Inks</b> Originals: Set of 8 Colours 11.4ml each	 £78.99 £9.99
<b>Compatibles:</b> Set of 8 Colours 11.4ml each	 £27.99 £3.99

<b>T1571-T1579</b> <b>Turtle Inks</b> Originals: Set of 8 Colours 25.9ml each	 £166.99 £20.99
<b>Compatibles:</b> Set of 8 Colours 25.9ml each	 £27.99 £3.99

<b>T7601-T7609</b> <b>Killer Whale</b> Originals: Set of 9 Colours 25.9ml each	 £187.99 £20.99
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## hp

<b>Originals:</b>	
<b>No.38</b> Colours 27ml each	£29.99
<b>No.62XL</b> Black 12ml	£24.99
<b>No.62XL</b> Colour 11.5ml	£28.99
<b>No.300</b> Black 4ml	£12.99
<b>No.300</b> Colour 4ml	£14.99
<b>No.301</b> Black 3ml	£10.99
<b>No.301</b> Colour 3ml	£13.49
<b>No.301</b> Black+Colour 3ml	£19.99
<b>No.301XL</b> Black 8ml	£22.99
<b>No.301XL</b> Colour 6ml	£22.99
<b>No.302XL</b> Black 8ml	£21.99
<b>No.302XL</b> Black 8ml	£21.99
<b>No.350</b> Black 4.5ml	£14.99
<b>No.351</b> Colour 3.5ml	£17.99
<b>No.363</b> SET OF 6	£49.99
<b>No.364</b> Black 6ml	£8.99
<b>No.364</b> PB/C/M/Y 3ml each	£7.99
<b>No.364</b> SET OF 4	£26.99
<b>No.364XL</b> Black 14ml	£15.99
<b>No.364XL</b> PB/C/M/Y 6ml each	£15.99
<b>No.364XL</b> SET OF 4	£59.99
<b>No.920XL</b> SET OF 4	£51.99
<b>No.932XL</b> SET OF 4	£50.99
<b>No.950XL</b> SET OF 4	£79.99

<b>Compatibles:</b>	
<b>No.15</b> Black 46ml	£3.99
<b>No.21</b> Black 10ml	£6.99
<b>No.22</b> Colour 21ml	£11.99
<b>No.45</b> Black 45ml	£6.99
<b>No.56</b> Black 24ml	£6.99
<b>No.57</b> Colour 24ml	£11.99
<b>No.62XL</b> Black 12ml	£14.99
<b>No.62XL</b> Colour 12ml	£15.99
<b>No.78</b> Colour 36ml	£8.99
<b>No.110</b> Colour 12ml	£9.99
<b>No.300XL</b> Black 18ml	£12.99
<b>No.300XL</b> Colour 18ml	£13.99
<b>No.301XL</b> Black 15ml	£12.99
<b>No.301XL</b> Colour 18ml	£13.99
<b>No.337</b> Black 21ml	£9.99
<b>No.338</b> Black 21ml	£10.99
<b>No.339</b> Black 34ml	£11.99
<b>No.343</b> Colour 21ml	£11.99
<b>No.344</b> Colour 21ml	£12.99
<b>No.350XL</b> Black 30ml	£13.99
<b>No.351XL</b> Colour 20ml	£15.99
<b>No.363</b> SET OF 6	£19.99
<b>No.364</b> Black 10ml	£3.79
<b>No.364</b> Colours 5ml each	£3.29
<b>No.364</b> SET OF 4	£12.99
<b>No.364XL</b> Black 18ml	£4.99
<b>No.364XL</b> Colours 11ml each	£4.29
<b>No.364XL</b> SET OF 4	£16.99
<b>No.920XL</b> SET OF 4	£19.99
<b>No.932XL</b> SET OF 4	£29.99
<b>No.940XL</b> SET OF 4	£29.99
<b>No.950XL</b> SET OF 4	£29.99

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We carry a massive range of papers (sheets & rolls) at competitive prices. Below are some examples of the selection we stock.



<b>Photo Glossy 160gsm:</b>	
<b>6x4</b> 50 sheets	£3.99
<b>Photo Satin 200gsm:</b>	
<b>6x4</b> 100 sheets	£9.99
<b>A4</b> 20 sheets	£6.99
<b>Photo Glossy 200gsm:</b>	
<b>6x4</b> 100 sheets	£9.99
<b>A4</b> 20 sheets	£6.99
<b>Premium Pearl 270gsm:</b>	
<b>6x4</b> 50 sheets	£6.99
<b>A4</b> 50 sheets	£16.99
<b>Premium Gloss 270gsm:</b>	
<b>6x4</b> 50 sheets	£6.99
<b>A3</b> 25 sheets	£15.99
<b>A3+</b> 25 sheets	£19.99
<b>Smooth Pearl 310gsm:</b>	
<b>6x4</b> 100 sheets	£17.99
<b>7x5</b> 100 sheets	£21.99
<b>A4</b> 25 sheets	£16.99
<b>A4</b> 100 sheets	£47.99
<b>A4</b> 250 sheets	£99.99
<b>A3</b> 25 sheets	£31.99
<b>A3+</b> 25 sheets	£43.99
<b>17" Roll</b> 30 metres	£84.99
<b>24" Roll</b> 30 metres	£119.99
<b>Smooth Gloss 310gsm:</b>	
<b>6x4</b> 100 sheets	£17.99
<b>7x5</b> 100 sheets	£21.99
<b>A4</b> 25 sheets	£16.99
<b>A4</b> 100 sheets	£47.99
<b>A3</b> 25 sheets	£31.99
<b>A3+</b> 25 sheets	£43.99
<b>Premium Matt Duo 200 gsm:</b>	
<b>A4</b> 50 sheets	£14.99
<b>Heavy Duo Matt 310gsm:</b>	
<b>A4</b> 50 sheets	£18.99
<b>A3</b> 50 sheets	£51.99
<b>Gold Fibre Silk 310gsm:</b>	
<b>A4</b> 50 sheets	£43.99
<b>A3</b> 50 sheets	£109.99
<b>Gold Mono Silk 270gsm:</b>	
<b>A4</b> 25 sheets	£18.99
<b>A3</b> 25 sheets	£49.99



<b>Smooth Pearl 290gsm:</b>	
<b>6x4</b> 100 sheets	£12.99
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<b>A4</b> 50 sheets	£17.99
<b>A3</b> 50 sheets	£34.99
<b>A3+</b> 25 sheets	£25.99
<b>Panoramic</b> 25 sheets	£26.99
<b>17" Roll</b> 30 metres	£68.99
<b>24" Roll</b> 30 metres	£85.99
<b>PF Lustre 275gsm:</b>	
<b>6x4</b> 100 sheets	£12.99
<b>7x5</b> 100 sheets	£16.99
<b>A4</b> 50 sheets	£17.99
<b>A3</b> 50 sheets	£35.99
<b>A3+</b> 25 sheets	£47.99
<b>Panoramic</b> 25 sheets	£26.99
<b>17" Roll</b> 30 metres	£69.99
<b>24" Roll</b> 30 metres	£86.99
<b>PF Gloss 270gsm:</b>	
<b>A4</b> 50 sheets	£17.99
<b>A3</b> 50 sheets	£35.99
<b>A3+</b> 50 sheets	£47.99
<b>Panoramic</b> 25 sheets	£26.99
<b>Matt Ultra 240gsm:</b>	
<b>A4</b> 50 sheets	£12.99
<b>A3</b> 50 sheets	£26.99
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D-Li90 for Pentax £12.99

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## Filters

One of the largest ranges of screw-in threaded filters in the UK, from Hoya, Kood and Marumi. We carry sizes from 24mm, up to 105mm, and offer Clear Protectors, UVs, Skylights, Circular Polarisers, ND4s, ND8s, ND16s, ND32s, ND64s, ND500s, ND1000s, Variable NDs, Starbursts, Close Up Sets and more! Below are just a few examples...

### KOOD Slim Frame UV Filters

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40.5mm £4.99  
46mm £4.99  
49mm £4.99  
52mm £4.99  
55mm £5.99  
58mm £6.99  
62mm £7.99  
67mm £8.99  
72mm £9.99  
77mm £11.99  
82mm £14.99  
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46mm £12.99  
49mm £12.99  
52mm £14.99  
55mm £15.99  
58mm £17.99  
62mm £19.99  
67mm £22.99  
72mm £26.99  
77mm £29.99  
82mm £34.99  
86mm £39.99

### KOOD ND4 & ND8 Filters

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### Marumi DHG Slim Frame Multi-coated Clear Protectors

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52mm £10.99  
55mm £10.99  
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### Marumi DHG Slim Frame Multi-coated UV Filters

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62mm £17.99  
67mm £19.99  
72mm £21.99  
77mm £24.99

### Marumi DHG Slim Frame Multi-coated Circular Polarisers

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## Square Filters

We stock three widths of square filters: A-type (67mm wide), P-Type (84mm wide) and Z-Type (100mm wide). Made in the UK, Kood square filters are optically flat, with excellent colour density, neutrality and stability. They received a maximum 5 star rating from Digital Camera Magazine.

### P-Type: 84mm wide filters

Standard Holder £5.99  
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Filter Wallet for 8 filters £9.99  
Adapter Rings 49-82mm £4.99  
Circular Polariser £27.99  
ND2 Solid £12.99  
ND2 Soft Graduated £13.99  
ND2 Hard Graduated £13.99  
ND4 Solid £12.99  
ND4 Soft Graduated £13.99  
ND4 Hard Graduated £13.99  
ND8 Solid £14.99  
ND8 Soft Graduated £15.99  
ND8 Hard Graduated £15.99  
Light Blue Graduated £12.99  
Dark Blue Graduated £12.99  
Light Tobacco Graduated £12.99  
Dark Tobacco Graduated £12.99  
Light Sunset Graduated £14.99  
Dark Sunset Graduated £14.99  
Starbursts x4, x6, x8 £17.99  
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A popular kit containing an ND2, ND2 Soft Grad, ND4, ND4 Soft Grad, Filter Holder, plus Adapter Ring of your choice (49-82mm).

### Z-Type: 100mm wide filters

Pro Holder £24.99  
Adapter Rings 52-95mm £8.99  
ND2 Solid £16.99  
ND2 Soft Graduated £17.99  
ND2 Hard Graduated £17.99  
ND4 Solid £16.99  
ND4 Soft Graduated £17.99  
ND4 Hard Graduated £17.99  
ND8 Solid £18.99  
ND8 Soft Graduated £19.99  
ND8 Hard Graduated £19.99  
Light Blue Graduated £17.99  
Dark Blue Graduated £17.99  
Light Tobacco Graduated £17.99  
Dark Tobacco Graduated £17.99  
Light Sunset Graduated £18.99  
Dark Sunset Graduated £18.99

### A-Type: 67mm wide filters

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Adapter Rings 37-62mm £8.99  
ND2 Solid £10.99  
ND2 Graduated £11.99  
ND4 Solid £10.99  
ND4 Graduated £11.99  
ND8 Solid £11.99  
ND8 Graduated £12.99

## Lens Accessories

### Bayonet-Fit Lens Hoods

ES-62 Canon 50/1.8 £9.99  
ES-71II Canon 50/1.4 £9.99  
ET-60 Canon 75-300/4-5.6 £9.99  
ET-65B Canon 70-300/4-5.6 £9.99  
ET-67 Canon 100/2.8 Macro £9.99  
ET-67B Canon 60/2.8 £9.99  
EW-60C Canon 60/2.8 £7.99  
EW-63C Canon 18-55 IS STM £9.99  
EW-73B Canon 18-55 IS £9.99  
EW-78BII Canon 28-135 IS £9.99  
EW-78D Canon 18-200 IS £9.99  
EW-78E Canon 15-85 IS £12.99  
EW-83E Canon 17-40/4.0 £12.99  
HB-32 Nikon 18-105 VR £7.99  
HB-45 Nikon 18-55 VR £7.99

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43mm Metal Hood £5.99  
46mm Rubber Hood £3.99  
46mm Metal Hood £5.99  
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49mm Shaped Petal Hood £6.99  
52mm Rubber Hood £3.99  
52mm Shaped Petal Hood £6.99  
55mm Rubber Hood £3.99  
55mm Shaped Petal Hood £6.99  
58mm Rubber Hood £3.99  
58mm Shaped Petal Hood £6.99  
62mm Rubber Hood £4.99  
62mm Shaped Petal Hood £7.99  
67mm Rubber Hood £4.99  
67mm Shaped Petal Hood £7.99  
72mm Rubber Hood £5.99  
72mm Shaped Petal Hood £9.99  
77mm Rubber Hood £5.99  
77mm Shaped Petal Hood £9.99

### Lens Caps

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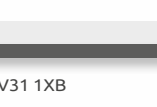
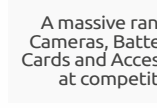


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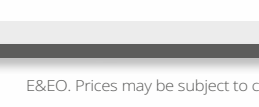
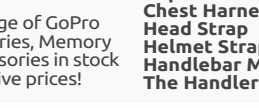
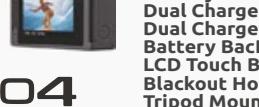
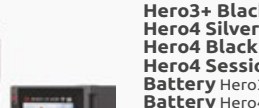
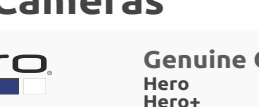
## Camera Bags



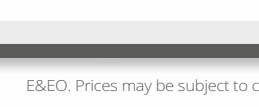
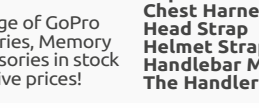
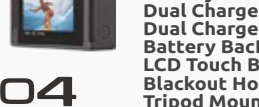
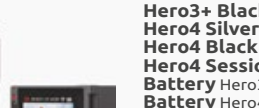
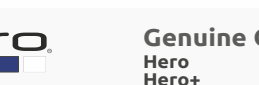
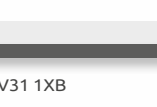
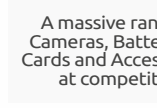
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New D5 Body

from **£5199**

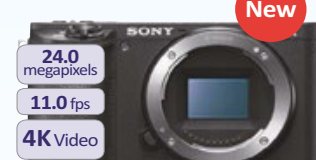
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Sony FE 24-70mm f4.0 ZA OSS ZA Vario-Tessar Carl Zeiss T\* ..... **£837**  
**£777 Inc. £60 Cashback\***  
Sony FE 70-200mm f4.0 G OSS ..... **£1249**  
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Sony Lens Cashback\* offer ends 22.01.17

### RECOMMENDED A-MOUNT LENSES:

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Sony 35mm f1.8 DT SAM ..... **£149**

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GH4R Body **£999**  
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GX8



**GX8 + 12-60mm** **£869**

GX8 + 12-60mm **£869**  
**£769 Inc. £100 Cashback\***

Panasonic Cashback\* offer ends 9.01.17

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Olympus Cashback\* offer ends 15.01.17

E-M10 II



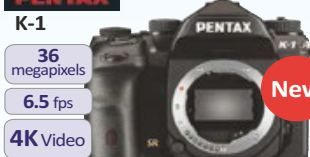
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PENTAX



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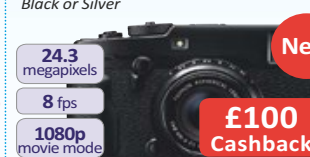
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Sigma 150-600mm | S



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PIXELS

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3.2"

4K

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### Canon EOS M5

24.2  
MEGA  
PIXELS

7 FPS

NEW!

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**£1,049.00** **£1,149.00**

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MEGA  
PIXELS

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CASH  
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PIXELS

7 FPS

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6 FPS

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6 FPS

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PIXELS

6 FPS

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CASH  
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7 FPS

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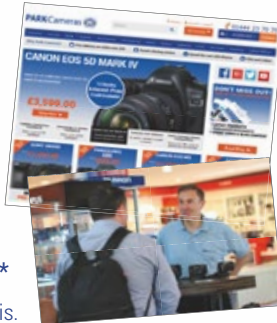
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MEGA  
PIXELS

11 fps

4D FOCUS

3.0"

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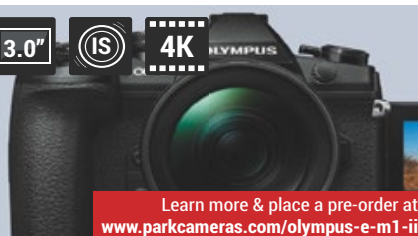


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3.0" IS 4K

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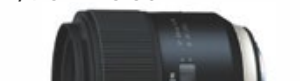
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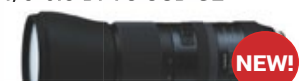
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SP 90mm f/2.8 Di MACRO VC USD	<b>£369.00</b>	18-200mm f/3.5-6.3 Di III VC	<b>£389.00</b>	70-300mm f/4-5.6 Di LD MACRO	<b>£129.00</b>
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30mm f/1.4 DC HSM	<b>£299.00</b>	17-70mm f/2.8-4 DC OS	<b>£319.00</b>	150-600mm Cont. + 1.4x	<b>£849.00</b>
30mm f/2.8 DN	<b>£119.00</b>	18-35mm f/1.8 DC HSM	<b>£549.00</b>	150-600mm f/5-6.3 DG   S	<b>£1,199.00</b>
35mm f/1.4 DG HSM	<b>£599.00</b>	18-200mm f/3.5-6.3 DC OS HSM	<b>£249.00</b>	150-600mm Sport + 1.4x	<b>£1,299.00</b>
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180mm f/2.8 EX DG OS HSM	<b>£1,099.00</b>	24-105mm f/4 DG OS HSM	<b>£599.00</b>	2.0x Teleconverter TC2001	<b>£269.00</b>

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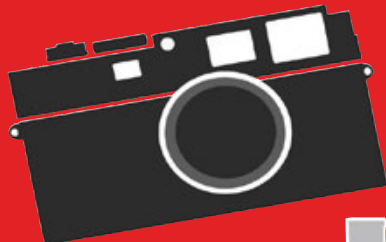
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24mm F3.5 L TSE .....	E+ / Mint £699 - £749
24-70mm f4 L IS USM .....	Mint- £579
24-105mm F4 L IS USM .....	Exc / E++ £329 - £429
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600mm F4 FD (EOS Mounted) .....	E+ £749
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Tamron 10-24mm F3.5-4.5 Di II LD Asph .....	Mint- £259
Tamron 70-200mm F2.8 Di LD (if) Macro .....	E++ £349
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AV1 Chrome Body Only .....	E+ £29 - £49
EF Black Body Only .....	Exc / E+ £49 - £79
FtB Chrome Body Only .....	E+ £39
FtB QL Black Body Only .....	E+ £59
Pellix Chrome Body Only .....	As Seen £49
TlB Chrome Body Only .....	E+ £39
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135mm F2.5 FL .....	E+ £25
135mm F2.8 FD .....	E+ £39
135mm F3.5 FD .....	E+ / E++ £29 - £35
135mm F3.5 FL .....	E+ £19
200mm F4 B/lock .....	E+ £29
200mm F4.5 FL .....	E+ £25
300mm F5.6 FD .....	E+ £59 - £69
Sigma 50mm F2.8 Macro .....	E++ £59
Tokina 300mm F2.8 ATX .....	Unused £549 - £599
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2x A Extender .....	E++ £35 - £39
2xB Extender .....	Exc / E+ £19 - £29
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Speed Finder FN .....	As Seen / E++ £49 - £99
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Waist Level Finder FN .....	E++ £75 - £79
Waist Level Finder FN-6X .....	E++ £85
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277T Speedlite .....	E+ / E++ £9 - £15
299T Speedlite .....	E++ £29
300TL Speedlite .....	E+ / E++ £15 - £39
480G Speedlite .....	E+ £95
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ML3 Macrolite .....	E+ / E++ £39 - £59
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167MT Body Only .....	Exc / E++ £39 - £59
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Fuji X-T10 Silver Body Only .....	E++ £329
Fuji Finepix X100T .....	Mint- £699
Fuji Finepix X100S .....	Mint- £499

Fuji Finepix X100 .....	As Seen £199
Fuji X-A2 + 16-50mm XC II .....	E++ £259
Nikon J1 Black + 10-30mm .....	E++ £149
Olympus E-M5 MarkII Titanium Body Only .....	Mint- £679
Olympus E-M5 MKII Body Only - Black.. ..	E++ £579 - £589
Olympus E-M5 Black Body + RRS Grip .....	E++ £279
Olympus E-M1 Black Body Only .....	E++ / Mint- £499
Olympus EP-1 + 17mm F2.8 + VF1 Finder .....	E+ £195
Olympus E-P5 Black Body Only .....	E++ £279
Olympus E-P5 Silver Body Only .....	E+ £279
Olympus E-PL2 Body Only .....	E++ £129
Olympus E-P2 Black Body Only .....	E+ £79
Olympus E-PM1 Body Only (Inc Case) .....	E++ £55
Panasonic G7 Body Only .....	Mint- £319
Panasonic G5 Body Only .....	E+ £119
Panasonic G2 Body Only .....	E++ £69
Panasonic GX7 Body Only .....	As Seen / E++ £249 - £329
Panasonic GX1 Body Only .....	E++ £79
Panasonic GF-5 Body Only .....	E++ £79
Panasonic GF-1 Body Only .....	E++ £55 - £59
Samsung NX10 + 18-55mm .....	E++ £149 - £159
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Sony NEX7 + 16-50mm .....	E++ £389

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14mm F2.8 XF .....	E++ £549
18mm F2 XF R .....	Mint- £229
23mm F1.4 XF R .....	Mint- £589
27mm F2.8 XF .....	Mint- £229
50-230mm F4.5-6.7 OIS XC .....	E+ / E++ £189 - £239
Samyang 300mm F6.3 Reflex ED .....	Mint- £189
Zeiss 12mm F2.8 Touit X .....	Mint- £549

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Olympus 7-14mm F4 ED Zuiko .....	E++ £579
Olympus 11-22mm F2.8-3.5 ZuikoE+ / E++ .....	£195 - £229
Olympus 12-60mm F2.8-4 ED SWDE+ / E++ .....	£249 - £349
Panasonic 14-150mm F3.5-5.6 Asph .....	E++ £489
Olympus 14-42mm F3.5-5.6 Zuiko .....	E+ £39
Olympus 14-54mm F2.8-3.5 ZuikoE+ / E++ .....	£119 - £129
Samyang 16mm F2.0 ED AS UMC CS .....	Mint- £249
Olympus 18-180mm F3.5-6.3 Zuiko .....	E++ £199
Olympus 35mm F3.5 Macro Zuiko .....	E++ £99
Olympus 40-150mm F3.5-4.5 Zuiko .....	E++ £89
Olympus 40-150mm F4-5.6 ED Zuiko .....	E++ £49 - £59
Olympus 50-200mm F2.8-3.5 SWD .....	E++ / Mint- £399 - £429
Olympus 50mm F2 ED Macro Zuiko .....	E++ £199 - £249
Olympus 70-300mm F4-5.6 ED Zuiko .....	E++ £219
Olympus EC14 Tele Converter .....	E++ £199
Olympus EC20 2x Tele Converter .....	E++ / Mint- £199 - £229

**Micro 4/3rds Lenses**

Panasonic 7-14mm F4 G Vario .....	E++ £549
Olympus 9-18mm F4-5.6 M.Zuiko ED .....	Mint- £349 - £389
Olympus 12-40mm F2.8 M.Zuiko .....	E++ £549
Walimex 12mm F2.2 CS NCS .....	Mint- £219
Panasonic 14-42mm F3.5-5.6 Asph OIS .....	E+ / E++ £69 - £79
Panasonic 14-45mm F3.5-5.6 ASPH G Vario .....	E+ / E++ £99 - £129
Olympus 15mm F8 Body Cap Lens .....	E++ £39
Voigtlander 17.5mm F0.95 Asph .....	Mint- £579
Olympus 17mm f1.8 M.Zuiko .....	E++ £319
Olympus 17mm F2.8 M.Zuiko .....	E++ / Mint- £129
Sigma 19mm F2.8 DN - A .....	E++ £89
Voigtlander 25mm F0.95 Nokton .....	E+ £439
Panasonic 25mm F1.4 DG Summilux .....	Mint- £299
Olympus 25mm F1.8 M.Zuiko .....	Mint- £229
Panasonic 35-100mm F4-5.6 OIS Asph G .....	Exc / E+ £99 - £129
Olympus 40-150mm F4-5.6 ED M.Zuiko .....	E++ £99
Olympus 40-150mm F4-5.6 R ED M.Zuiko .....	E+ / Mint- £89 - £99
Panasonic 45-175mm F4-5.6 Asph Vario PZ .....	E++ £179
Panasonic 45-200mm F4-5.6 OIS .....	E++ £169
Olympus 45mm F1.8 M.Zuiko .....	Mint- £139
Panasonic 45mm F2.8 DG Asph Macro .....	E+ / Mint- £359 - £399
Olympus 75-300mm F4.8-6.7 ED II M.Zuiko .....	E++ £319
Olympus 75mm F1.8 ED Black M.Zuiko .....	Mint- £529
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300mm F4.5 Non AI.....	E+ £125
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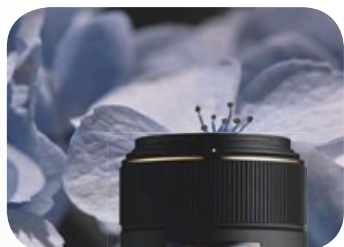
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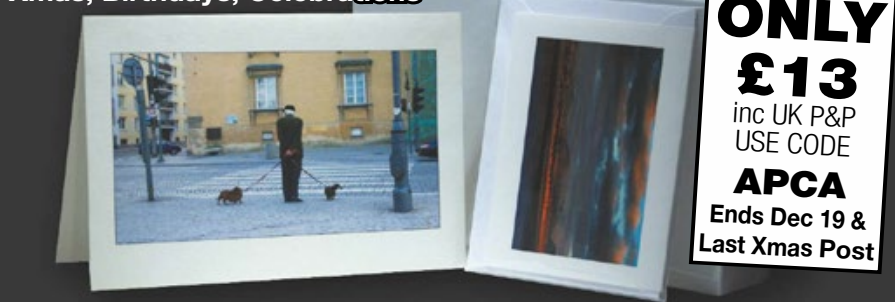
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# Final Analysis

**Roger Hicks considers...** From 'Ordinary People in Tokyo', March 2016, by Gerard Touren



© GERARD TOUREN

There is a great pleasure in discovering a new photographer, one whose name you have not previously encountered and whose work is memorable. A single picture can pique your interest, but it's soon forgotten. To remember a photographer's name, you usually need more: an exhibition, a publication or at the very least a website. Touren wisely offers all three, and more. I first saw his work at Les Rencontres d'Arles 2016 in France, although he has exhibited elsewhere and more exhibitions are planned. There, I picked up a (free) postcard: an excellent reminder. Back home, I went to [www.gerardtouden.com](http://www.gerardtouden.com), where he offers a 48-page book called *Tokyo*, privately published, for €20 plus p&p.

The pictures mostly have just enough context to give you a real feeling for where

they were taken: too much context in street photography can be as bad a flaw as too little. Such pictures that do not have contexts are 'carried' by the rest of the series, or by props such as a mobile phone.

## Familiarity with a twist

The context may be all but incomprehensible, as here. But then, there are many places all over the world that are at once familiar and unfamiliar. The unexpected can crop up in our own home towns, or in cities we have visited often and think we know, and strange places can seem familiar. One might call his style 'familiarity with a twist'. The warning in the photograph, 'This Door is Closed', verges on the surreal, although I suspect it was merely a bonus.

On his website, Touren freely admits that despite trying to engage with his

subjects, he never managed to overcome the cultural distance completely. The more I thought about it, the more I began to think that this is a major strength of the series. In Tokyo he was not the sort of outsider who simply steals pictures: many of his subjects are clearly aware of him, but do not appear to be upset or antagonistic. Nevertheless, he was an outsider. This lends the series complex extra dimensions, as we try to work out what they might have thought about him, what he thought about them, and what we think about him and them.

The underlying lesson, though, is this: if you want people to remember your name, it's not enough just to be good. You need to get your work in front of people wherever, whenever and however you can. Exhibitions, books, a website, postcards. Learn from him.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at [www.rogerandfrances.eu](http://www.rogerandfrances.eu)). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Dennis Stock.



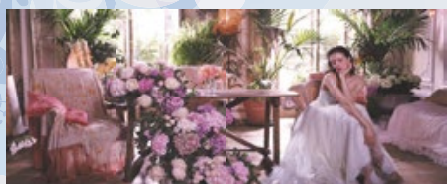


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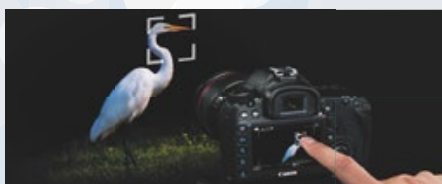
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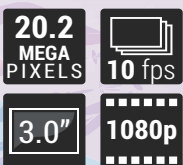
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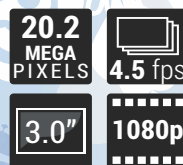
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